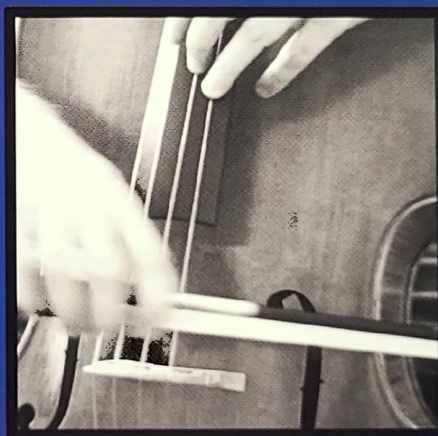
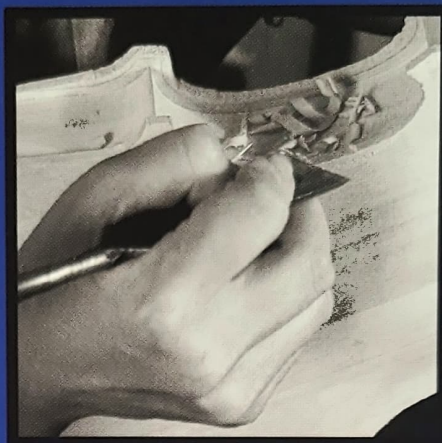
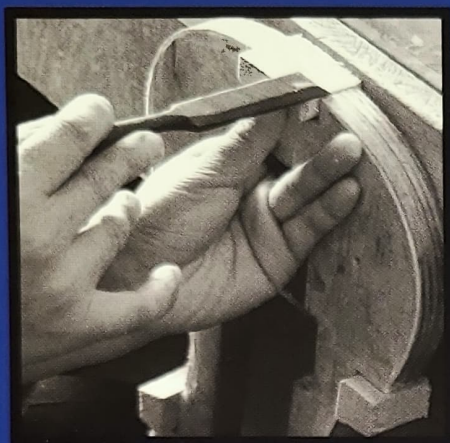


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The Suzuki Association of the Americas aspires to improve the quality of life in the Americas through Suzuki education. We seek to create a learning community which embraces excellence and nurtures the human spirit.

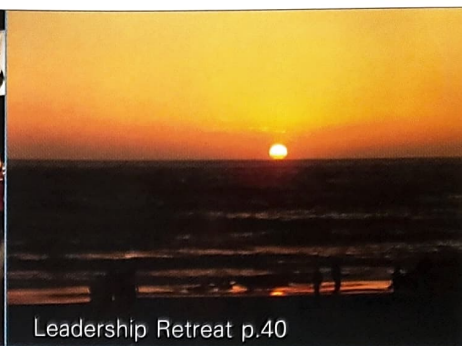
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**About the Cover:** Simon Webber, age 4. When this photo was taken, Simon had completed his first year of Suzuki study under Anne Williams at Vanderbilt's Blair School of Music in Nashville, Tennessee. Photo taken by Michael Webber aboard sailboat "Clover" anchored near medieval town of Split, Croatia.



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## Chair's Column

by Paul Salernni

My name is Paul Salernni and I am the new Chair of the Board of Directors of SAA. Since many of you don't know me, I thought I would spend the first part of this column introducing myself and sharing my history with the Suzuki Method. I am a Professor of Music at Lehigh University where I teach composition and theory and direct the new music ensemble called LUVME (The Lehigh University Very Modern Ensemble). Thanks to firm and trusted advice from my sister-in-law, I became a Suzuki parent in 1990. Both my sons studied violin with Linda Fiore and during a sabbatical semester in 1993 I took Suzuki viola lessons from Linda, joyfully reaching the end of Book 1. My oldest son Domenic has persisted with the violin, graduating from the Pre-College Division at Juilliard this past spring. He will continue violin study with William Preucil, Jr. and Linda Cerone this fall as a freshman at The Cleveland Institute of Music. My son Miles has become an excellent percussionist; moreover, the organizational skills and confidence instilled by the Suzuki Method have been an aid in his facing serious health challenges. Clearly, my children experienced great musical and personal growth as a result of the Suzuki Method in their lives.

My experience as a Suzuki parent has also had a profound impact on my growth as a teacher, a composer, and a servant leader. Witnessing Linda's compelling lessons and group classes every week inspired a renewed commitment to excellent teaching in my own classroom; in addition, my educational stance was both enhanced and reinforced by my exposure to Dr. Suzuki's step-by-step approach, his recognition of the talent of every human, and his emphasis on a nurturing attitude. As I realized the amazing potential for music making in young children, I became more interested in composing for children—in the last dozen years, a significant number of my pieces have been written for young people to either perform or enjoy. In 1998, I was nominated to run for election to the SAA Board on a non-teacher slate and was thrilled to win. I served for a year on the Board, took a year off for a sabbatical in

Italy, and returned to serve out my three-year term. Two years ago I was asked by the Board to stay on as Chair-Elect, and I now address you as Chair. In those five years on the Board, I have made friends with some very energetic, thoughtful, and deep-feeling humans, and I have discovered new ways to contribute to a larger community's efforts to strengthen the world's heart through music.

As I look back over my 15-year involvement with the Suzuki Method, I am astonished by its tremendous growth both in reputation and size. In 1990, when I told friends about starting a son in Suzuki, they would ask, "Why would you buy a three year old a motorcycle?" Now my friends of a slightly younger generation call me to ask for names of good Suzuki teachers.

The local youth symphony conductors and music camp directors also call to ask who the excellent Suzuki teachers are so that they can recruit their students. More often than not, my sons' colleagues at the highest level of the young musical world have had Suzuki training. In my opinion, the Suzuki Method, once perceived as a fringe pedagogy, now occupies a respected position at the center of the musical and educational mainstream.

That was just a little personal and anecdotal evidence about the state of the Method. As the Method has matured and evolved, so has the Association that protects and promotes it. In the case of the Association, we have supportive facts. In 1990, SAA had 3875 active members and 960 associate members, the SAA staff had one full-time and two part-time employees. In 1993, the SAA Board had 15 directors that not only governed the Association but also participated in the everyday work of the Association. In 2005, SAA has 6200 Active members, 1700 Associate members, and 260 teachers in the Latin American membership category. The staff includes a CEO, five full-time and three part-time staff. The Board of ten directors crafts the policies for the Association, which are then made real by the programs, products, and services produced by the CEO, her staff, and committees of many member volunteers. The Board has also made fund-raising one of its central activities. So in these last fifteen years, SAA has almost doubled its membership and evolved

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from a rather intimate organization with a working Board and small staff, to a much more international organization with a larger staff and a smaller Board whose primary responsibilities are governing the Association and securing funding for its programs.

We should celebrate these very positive changes in reputation, size, and structure, keeping in mind that those changes present a new set of opportunities and challenges. I hope in subsequent columns to discuss some of those opportunities and challenges and the policies and programs that are being developed to address them. In the meantime, I have three important items of business to address:

**1) Information.** In order for the Board to better craft the policies that govern the Association, it needs considerable input from its members. One of the most pleasant ways to gather that information has been informal conversations at all the places where the Suzuki community meets: retreats, conferences, summer institutes, workshops, etc. But as we have grown larger, there is a need to gather more specific data and to reach those who cannot attend all of these events. As a start in generating more complete information, the SAA staff has crafted a teacher profile survey that can be completed on the SAA website. Please read the article in this issue about that survey, and if you are a Suzuki teacher, please take the time to respond. Also note that the feedback the Board received during its linkage session at the May leadership retreat in California is being summarized and collated and will appear, along with summer institute Focus meeting feedback, in the next issue of the *Journal*. Let me encourage you to read it.

**2) Board election results.** One of the most interesting Board jobs I've had has been serving as chair of the Board's Nominations Committee. Choosing members to run for the Board involves gathering information about, and having conversations with, prospective nominees. Because there are so many superbly qualified and passionate people in the Suzuki world, making those choices can be difficult. After an uncommonly long process this year, the Nominations Committee, with approval from the entire Board, chose

three SAA teacher members to run for two seats on the Board. We thought this was a wonderfully balanced and qualified slate—David Madsen, a guitarist from the East Coast, Beth Goldstein-McKee, a cellist from the West Coast, and Gail Lange, a pianist from Canada. The results of your voting were extraordinarily close: Dave received 634 votes; Gail, 625; and Beth, 618. The historic closeness of the vote indicated to the Board that the membership agreed that these candidates were eminently qualified for Board service. We felt that the election outcome was a mandate to have all three of these candidates serve on the Board. David and Gail were elected to the Board, to honor that clear election mandate. The Board has used the "appointment" option given to it in the SAA By-laws to appoint Beth to the Board. On behalf of the Board, I welcome our three new members and look forward to their dedicated service. Let me also thank the three members of the Board who are leaving: Joanne Melkin (who served on the Board for a record nine years during which she was selected to be Secretary, then Chair-elect, then Chair), Daphne Hughes (three years), and Gwendoline Thornblade (three years). All three have contributed to the work of the Board and the Association with great intelligence and devotion and will be greatly missed.

**3) Annual Fund Drive.** As SAA has expanded its activities, its membership dues (kept at a modest level in order to be inclusive) simply do not cover the cost of the programs, products, and services it provides. Therefore, each year we ask

the membership make a voluntary, tax-deductible donation to the Annual Fund. This year, the Annual Fund is being chaired by the Board's Chair-elect, Diane Schroeder. She has designed a very personal method for soliciting those donations. In addition, there is an exciting incentive gift attached to the Annual Fund. A committee of three Board members (Terri Einfield, Gwendoline Thornblade, and myself) asked noted artists who grew up in the Suzuki Method to release individual tracks from previously recorded performances for inclusion on a CD. The response from those artists was overwhelming, providing us with enough excellent music to fill two CDs. We chose a diverse program entitled "A Celebration of Excellence," and if all goes well with this first CD, we expect to produce a second CD of a similar nature for subsequent fund drives. For this year's drive, anyone donating \$75 or more will receive "A Celebration of Excellence" as a gift. Making a donation to the Annual Fund is the only way to obtain the CD since it is not for purchase. I guarantee you'll love this set of pieces so brilliantly performed by world-class musicians with Suzuki backgrounds.

Thanks for reading this column, thanks for your participation in SAA, and thanks for your support in the upcoming Annual Fund Drive. I can't tell you how honored I feel to be serving as your Board Chair. Please feel free to contact me by email ([ps0@elhigh.edu](mailto:ps0@elhigh.edu)) with any questions or comments about the work of the Board and the Association. ▲

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 Beth Ottosen, Belton  
 Lisa G. Senta, Lubbock  
 Linda Ramirez, El Paso  
 Emily Rhoades, Lubbock  
 Lisa G. Senta, Lubbock  
 Erin H. Snell, Ft. Worth  
 Melissa S. Salomon, Ft. Worth  
 Susan S. Salomon, Ft. Worth  
 Antanillo  
 Kati Miller Strong, Austin  
 Susan Swanson, Corpus Christi  
 Benjamin Sun, Austin  
 Nicholas Swanson, Lubbock  
 Natalia Vaccaric, Lubbock  
 Jennifer Veazy, Ft. Worth  
 Jennifer Van Dyke, Austin  
 Rebecca Wanzo, Ft. Worth  
 Mary Whiteaker, Houston  
 Lisa Wightman, Lubbock  
 Pamela Vidvar, Dallas  
 Sylvia Von Lubbock, Uvalde  
 Bethany E. Caldwell, SAC  
 Susan C. Coleman, So. Jordan  
 Michelle DeMille, Kaysville  
 Susan E. Haines, Gallatin  
 Peggy Renteria, Springdale  
 Catherine Lewis, SAC  
 Michelle Whittaker, Houston  
 Connie McCullough, SAC  
 KarlaAnne Parkko, SAC  
 Randolph B. Reed, Orem  
 Marquita Shaugh, Lapoint  
 Megan Fineman, Logan  
 Suzanne L. Turpin, Logan  
 Katherine Wojnowski, SAC  
**Virginia**  
 Diana Almas, Winchester  
 Susan Barrett, Vienna  
 Sherry Black, Blacksburg  
 Philip Brien, Blacksburg  
 Patricia Fry, Falls Church

**Washington**  
 Melanie Jones, Fairfax  
 Carol Thomas, Woodbridge  
**Washington**  
 Dorella Aleksi, Ft. Worth  
 Rebekah Ashdown, Lubbock  
 Jennifer Barfield, The Woodlands  
 Annette C. Burger, San Antonio  
 Dawn O'Connell, Lubbock  
 Lindsay Besley, Lubbock  
 Charley Brown, Corpus Christi  
 Jennifer Turner, Austin  
 Gaby Cabada, El Paso  
 Yeghi Cheung, Lubbock  
 Melissa G. Calhoun, Lubbock  
 Elizabeth Anne Dirks, Lubbock  
 Alison Dobbs, Lubbock  
 Danielle Don, Hewitt  
 Nancy Dorn, Lubbock  
 Mercy Drogits, Irving  
 James Edmonds, Lubbock  
 Karo J. Fortenberry, Lubbock  
 Larissa Christian Garcia, El Paso  
 Michael Harrison, Ft. Worth  
 Amanda N. Hunt, Austin  
 Addie Huff, St. Paul  
 Jessic B. Jordan, Lubbock  
 Rachel R. Lee, Lubbock  
 Cynthia Magzán, Dallas  
 Peggy Meschenback, Lubbock  
 Jennifer Morgan, Plainview  
 Moly Nino, Lubbock  
 Beth Ottosen, Belton  
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 Melissa G. Calhoun, Lubbock  
 Elizabeth Anne Dirks, Lubbock  
 Alison Dobbs, Lubbock  
 Danielle Don, Hewitt  
 Nancy Dorn, Lubbock  
 Mercy Drogits, Irving  
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 Patricia Fry, Falls Church

## Spring 2005

## SAA ORGANIZATIONAL NEWS

### Teacher Scholarships

Scholarships are available for 2005 summer Teacher Development Workshops and long-term and apprenticeship teacher training. The 2006 application is printed in this issue and is available to download from the SAA website. The completed application materials—Video Letters, letters of recommendation, statement of need and other requested information—must be postmarked by February 15, 2006. Again, this year, some scholarships are reserved to meet specific needs: college students, teachers from northern Canada, practicum participants, Latin American teachers, etc. A list of scholarship recipients for 2005 will appear in the next ASJ.

### New and Retiring Board Members

Many thanks to Daphne Hughes (3 years), Geraldine Thornhillde (3 years) and Joanne Meier (9 years, including position of Board Chair) for their SAA Board service! Each filled a unique niche in the makeup of the Board—and among other qualities, Daphne's presence was with words; Geraldine's marvelous sense of humor; and Joanne's calm logic. They will be greatly missed!

The Board welcomes Dave Madsen, guitarist from the Hartford, Connecticut, area; Gail Lange, piano teacher from Guelph, Ontario; and Beth Golden-McKee, cellist from Ashland, Oregon. We look forward to their contributions in the next three years.

### Canada

Christine LeBlanc, Edmonton  
 Susan Chai, Calgary  
 Catherine Rose, Calgary  
 Jeffrey Turner, Lethbridge  
 Laura White, Sherwood Pt.  
**British Columbia**  
 Carmen Kowalik, Langley  
 Janet C. Murray, North Vancouver  
 Stephanie Ann Sepp, Vancouver  
 James Wright, Surrey  
 Graham Bruce Yates, Prince George  
 Marielisa  
 Karen Canada-Winnipeg  
 Kristina D. Oleson, Winnipeg  
 Anissa Warratt, Vancouver  
**Ontario**  
 Penelope Dale, Toronto  
 Leika Richter, Bowmanville  
 Elizabeth Stubbs-London  
 Yvonne Zaidenberg, Toronto  
 Barbara Heinger, Toronto  
 Marianne Cole-Rapson, North York  
**Quebec**  
 Isabelle Harter, Jonquiere  
 Jack Matthews, Montpelier  
**Saskatchewan**  
 Deanna Maria Boudreau, Lloydminster  
 Erin Ettemann-Saskatoon  
**Other Countries**  
**Bermuda**  
 Nick Cavanagh, Paget  
 Olga Zedek, Smiths  
 Sarah Helen Davis, Paget  
**Brazil**  
 Maria Antonia  
 Phebeanna Sao Paulo  
**England**  
 Regina C. Cockerill, Woking, Surrey  
**Germany**  
 Michaela Zimbauer, Boeln  
**South Korea**  
 Younhee Ahn, Seoul

### 2006 CONFERENCE TEAM

Carol Ourada, Conference Coordinator  
 Deborah Goss, Assist. Coordinator  
 Sally Gresham, Violin  
 Lucy Shaw, Violin A  
 Joanna S. Bond, Viola  
 Elizabeth Swanson-Walker, Viola A  
 Anna Zedek, Cello  
 Barbara Balotero, Cello A  
 Dominick Flote, Bass  
 Dan Swain, Bass A  
 Laura Knight, Guitar  
 Michael Gendron, Guitar A  
 Eric Fink, Piano Co-ordinator  
 Linda Gatterman, Piano Co-ordinator  
 Gail Lange, Piano A  
 Emily Williams, Flute  
 Nicole Perren Hawkins, Flute A  
 Erin Niemi-Harr, Flute A  
 Phyllis Tracy, Co-Assist. Harp  
 Patrick O'Malley, Harp  
 Pauline Chen, Early Childhood  
 Megan Patapatson, Early Childhood A  
 Winifred Cook, Suzuki in the Schools  
 Bethie Williams, Chamber Music  
 Sue Barr, Chamber Music A  
 Sandra Patten, International Ensembles  
 Bethie Williams, International Ensembles A  
 Julie Marica, SMOA  
 Ann Montak-Saenger, SMOA  
 Jennifer Taylor, SMOA  
 Linda A. Resak, Special Needs  
 Elizabeth A. Taylor, Chaperone  
 Terese Hentges, Hospitalist Co-ordinator  
 Danette Schuh, Hospitalist Co-ordinator

### SAA Website: www.suzukiassociation.org

### Announcing the SAA Annual Fund Campaign, Fall 2005!

New and exciting projects for SAA are in the works. Some of the exciting projects being offered through the wide education of its members here to us to grasp, to hold and cherish as our own.

The SAA Board and Staff have been studying many new possible initiatives and expansions of existing programs, trying to make what choices and set priorities with a view to the expressed wishes of the membership, the long term health of the Suzuki movement as a whole, and the resources (both human and financial) that are available.

You as an individual have an important role to play in the realization of the vision we share. Your creative ideas, your opinion, your commitment, your time and energy to whatever area of SAA activity that excites you are vital to the survival and expansion of the vision that began in war-torn Japan many years ago.

We encourage you to watch for the upcoming Fall Video Drive letter and seriously consider supporting your organization with a financial contribution. An exciting incentive gift of a CD, featuring professional artists who were former Suzuki students being offered as part of the campaign. Don't miss this opportunity to receive your CD!

(By the way, you are receiving a lovely campaign poster, which we ask you to post in your studio!)

### 2004 Conference DVDs

The following DVDs from the May 2004 Conference are available from the SAA library: *Beating for the Gold-Teri Einfield*; *An Extraneous of Teaching Ideas-John Davidson*; *Developing Intrinsic Motivation-Nancy Lockyer*; *Authentic Motivation-Pandora Beyer*; *Presencing Child Lessons-Sandra Baker*; *Chick Goss and Barbara Fife*; *Envision Excellence in Every Child-The James School Suzuki Program-Greg Stone*; *Tools for Teaching the Very Young-Sara Krueger*; *Excellence, Right? James C. Coleman*; *Beating for the Gold-Prisoners at the 11th Biennial Conference, 2004*; *The Visook Early Strings Program-An Urban Model of Suzuki Method in the Classroom-Allen Lieb* with Maria Anjos, William May, Ashley Persinger and Edel Sanders.

These are available for SAA Office, international or on rent as these DVDs do not contain SAA Library materials.

Please contact for purchase: 2005 International Ensembles Concert and the SAAO Contact.

### Errata

Please note these corrections to "Suzuki Methods": Dr. Alfred Garrow, ASJ Vol. 38, #389, p. 56, col. 3: "In order to avoid this Suzuki, insisted on a shoulder rest." → p. 57, col. 1: "It would remove the second type of Suzuki and add the fourth type for Minuet No. 1." p. 58, col. 2: "Hiller disliked Berlin, but made his first speech there at the end of 1927, which Suzuki did not attend." → p. 58, col. 3: "All his innovations, such as ..."

## SAA JOB LISTINGS

The SAA encourages members to send job postings for Suzuki positions—either jobs wanted or jobs available. The fee for this service is \$45 per year. We now offer your listing also on our website for an available. The fee for this service is \$45 per year. We now offer your listing also on our website for an available. \$25. All listings will be included in a maximum 3 column insert in the next ASJ. Listings included: December 15-Winter issue; March 15-Spring; June 15-Summer; September 15-Fall. Listings included are paid advertising; no endorsement by the SAA is implied.

**POSITION:** Suzuki cello & guitar teachers.  
**LOCATION:** St. Louis, MO.  
**DESCRIPTION:** The St. Louis School of Music is centrally located in the western suburbs of St. Louis. The area public schools have exceptional Suzuki string programs and a large percentage of students seek out private instruction.  
**DUTIES:** Teach private and group lessons to Suzuki students of any ability, starting Fall 2005.  
**QUALIFICATIONS:** Bachelor's degree in perf. or music ed. with 3+ years of teaching experience with SAA with willingness to pursue further training.  
**SALARY:** Commensurate with experience and enrollment.

**CONTACT:** Please send resume to info@scholofmusic.com or call (314) 469-8800. Also visit our website: www.scholofmusic.com

**POSITIONS:** Suzuki cello, guitar, recorder & flute teachers.

**LOCATION:** Moorestown NJ.  
**DESCRIPTION:** Moorestown School of Music is a growing Suzuki school in southern New Jersey, 20 minutes to Philadelphia, 40 min. to Princeton & Wilmington.

**DUTIES:** Begin instruction program, teach private lessons to children and adults, group lessons on-site. Help organize, attend recitals and other events. Work cooperatively, 30 wk school year, 6-8 wk summer session.

**QUALIFICATIONS:** Bachelor's degree, SAA registered training through Bk. 1. Strong commitment to Suzuki philosophy. Enthusiasm, positive attitude, desire and ability to start and build instruction program. Suzuki teacher training subsidy \$225/year.  
**SALARY:** \$26-35/hr. depending on experience & education.

**CONTACT:** Mary Anne O'Meara, Moorestown School of Music, 301 Union St., Moorestown NJ 08057. Ph: (856) 231-1111. Email: director@msmj.org. Website: www.msmj.org

**POSITION:** Suzuki violin teacher.  
**LOCATION:** Ann Arbor MI.  
**DESCRIPTION:** University of Michigan Young Strings Program bridges between the university, its students and the surrounding community. University student teachers are led by master teachers. Ann Arbor has a wealth of cultural venues and talented students as well as many local orchestras.

**DUTIES:** Teach private and group lessons to Suzuki students of any ability; minor supervision of university students who are teachers-in-training; recruit students as needed.

**QUALIFICATIONS:** Bachelor's degree in perf. or music ed. required. SAA training through Bk. 2, as well as minimum 2 yrs. studio teaching.  
**SALARY:** Commensurate with experience and enrollment.

**CONTACT:** Andrea Yun, Director, Young Strings Program, University of Michigan, 1001 Bais Dr., Ann Arbor, MI 48109. Email: ayun@umich.edu. Ph: (734) 854-1740. Website: www.youngstrings.com

**POSITION:** Suzuki violin & guitar teachers.

**LOCATION:** Little Rock, AR.  
**DESCRIPTION:** Suzuki Association of Central Arkansas (SACA) is over 30 yrs. old, with 100 violin, cello, piano and guitar teachers and a thriving and beautiful Arkansas River, offers many cultural and outdoor activities. Local performance opportunities (solo) in area symphony.

**DUTIES:** Full and part-time; start immediately. Teacher weekly private, group lessons, beginner-advanced. Help organize SACA student recitals,

workshop, other events.

**QUALIFICATIONS:** SAA teacher training preferred but all applicants considered. Strictly no experience offered.

**SALARY:** This is a self-employment situation, depends on teaching volume; contact for details, percents on sending resume, credentials, reference letters to Ashley O'Neill, SACA Coordinator, 300 N. Ridge Rd., Little Rock, AR 72207. Ph: (501) 280-1876. Email: ashleyo@sbwell.net. Website: www.suzuki-ar.org

**POSITION:** Suzuki violin, viola & cello teachers.

**LOCATION:** Cambridge MA.  
**DESCRIPTION:** Longy School of Music is a conservatory/community music school with 200 dedicated diploma students and 1100 preparatory/continuing students nationwide.

**QUALIFICATIONS:** Commitment to Suzuki pedagogy; SAA training through Bk. 3; Strong performer; experience with children of all ages; willingness to build a class of 15 hrs. Saturday availability.

**DUTIES:** Teach private and group lessons; participate in concerts, meetings, activities. Year consists of two 15-week terms, 9-week summer term. Violin teacher will assume an existing studio of 15 students.

**CONTACT:** Send letter, resume, and 3 references to: Lisa M. Allen, Coordinator, Longy School of Music, 1 Follen St., Cambridge MA 02138. Email: llederer@longy.edu. Website: www.longy.edu.

**POSITION:** Suzuki violin teacher.

**LOCATION:** Brimfield & Worcester MA.  
**DESCRIPTION:** 2 separate positions, 1 or 2 after-noon wks each. In Brimfield it is a studio at a community center, where the teacher has complete independence to run one's own program. In Worcester it is a conservatory/community music school with 250 degree/diploma students and 1100 preparatory/continuing students nationwide.

**DUTIES:** Arrange Fall 2005. Teach private and group lessons to a wide range of ages and levels; participate in or arrange concerts and recitals.

**QUALIFICATIONS:** SAA training through Bk. 6, love of children and spirit of cooperation with parents and teachers.  
**SALARY:** \$30-40/hr.

**CONTACT:** Please contact (preferably email) Helen Wright, 2 Leslie Lane, Southbridge MA 01566. Ph: (508) 347-7664 or 735-1405. Email: HelenW@charter.net

**POSITION:** Suzuki violin teacher.

**LOCATION:** Blue Hill ME.  
**DESCRIPTION:** Located on the coast of Maine, Peninsular Suzuki is a collaboration of young students, their parents and teacher. Our students have studied primarily Suzuki repertoire, supplemented by folk and chamber music.

The studio consists of 30 students who play from Twinkle-Bk. 7. The Blue Hill Peninsula (see www.bluehillme.com) is a vibrant, year-round community, with Kneese Hill (www.kneesehill.com), the Bagaduce Music Lending Library (www.bagaduce-music.org), and George Stevens Academy (www.georgestevensacademy.org) (previously dedicated a string orchestra program).

**DUTIES:** Private and group lessons; coach chamber group oversee performance; provide string orchestra coaching at George Stevens Academy.  
**QUALIFICATIONS:** Extensive SAA training preferred.  
**SALARY:** Please contact for details.

**CONTACT:** Peninsular Strings, PO Box 782, Blue

Hill ME 01614. Ph: (207) 348-2322. Email: info@peninsularstrings.org

**POSITION:** Suzuki violin teacher.

**LOCATION:** Kingston PA.  
**DESCRIPTION:** The Suzuki School for Strings, founded in 1981, has over 100 students studying violin, viola, cello and bass with 5 faculty members.

**DUTIES:** Starting in fall or full-time. Teacher private lessons and group classes, pre-Twinkle through Bk. 8. Must be willing to start new students training offered.

**QUALIFICATIONS:** Bachelor of Music degree in perf. or ed.; Suzuki training; Suzuki teaching experience; willing to pursue further training if necessary.  
**SALARY:** Please contact for details

**CONTACT:** Julie Sipler Sipler, Suzuki School for Strings, 26 E. Union St., Kingston PA 18704. Ph: (610) 287-6767. Email: Ssu@strings.net

**POSITION:** Suzuki piano, viola & guitar teachers.

**LOCATION:** Woodbridge CT.  
**DESCRIPTION:** Bethwood Suzuki School has 350 violin, cello, piano, viola students; growing chamber ensemble and voice reading program; 50 group classes/wk; successful toddler program; an experienced, cohesive faculty, 15 min. to Yale; 30 min. to NYC; ample area orchestral performance opportunities.

**DUTIES:** Private, group lessons, pre-Twinkle through Bk. 7+.

**QUALIFICATIONS:** Bachelor's degree in perf. or music ed.; preferred, SAA training; min. 2yrs. Suzuki teaching experience. Sensitive, creative approach to young children. Strong performer. Excellent teacher. **SALARY:** Depends on qualifications. Academic year is two 18 wk. terms, w/ summer term.

**CONTACT:** Send resume, references, and 3 references to: Executive Director, Bethwood Suzuki School, 131 Bradley Rd., Woodbridge CT 06237. Ph: (203) 387-0863. Fax: (203) 387-4512. Email: bethwood@mindspring.com

**POSITION:** Suzuki piano, violin, viola & cello teachers.

**LOCATION:** Berea OH.  
**DESCRIPTION:** Baldwin-Wallace College Conservatory is a conservatory/community music school with 250 degree/diploma students and 1100 preparatory/continuing students nationwide.

**DUTIES:** Teach private and group lessons; participate in concerts, meetings, activities. Year consists of two 15 wk. terms, flexible summer term. Opportunity to help build revised program with huge potential student population.

**QUALIFICATIONS:** Commitment to Suzuki pedagogy; SAA training through Bk. 3; music degree preferred; strong performer; experience with children of all ages; willingness to build classes; Saturday availability.

**SALARY:** Commensurate with experience; benefits. **CONTACT:** Send letter, resume and 2 references to Ruth Mercer, Program Coordinator, Conservatory Outreach, Baldwin-Wallace College, 475 Eastland Rd., Berea OH 44017. Email: mercer@bw.edu. Website: www.bw.edu

**POSITION:** Suzuki violin teachers (s).

**LOCATION:** New Haven CT.  
**DESCRIPTION:** Neighborhood Music Center (NMC) is located in New Haven County, its capital and home of Yale University, 1.5 hrs. to NYC, 2 hrs. to Boston. NMC is one of the largest independent, non-profit community arts schools in the US. NMC serves 3,000 students, 800 in its Suzuki program, including piano, violin, viola, cello, lute and guitar.

NMC has over 100 recitals a year. **DUTIES:** Full or part-time. Private lessons, group classes. Participate in faculty meetings, department, schoolwide activities.

**QUALIFICATIONS:** NMC SAA training and teaching experience through Bk. 2.

**SALARY:** Part-time: \$27-\$35/ hr., plus travel stipend.

Full-time: health/ dental/ benefits/ 403k plan.  
**CONTACT:** Director, Zoraker, Director, Neighborhood Music Center, 1000 South St., New Haven CT 06510. Ph: (203) 624-5189. Fax: (203) 727-5566. Email: larry@nmsc.edu

**POSITION:** Suzuki violin teacher.

**LOCATION:** Wymonding OH.  
**DESCRIPTION:** Wymonding Fine Arts Center is a 10 yr. old, non-profit community arts center playing a vital music education role in the greater Cincinnati area.

**DUTIES:** Teach Suzuki violin students privately and in groups.  
Qualifications: Bachelor's degree in performance, SAA registered training through Bk. 4, 3 yrs. teaching experience.

**SALARY:** \$27-\$36/ hour, based on experience.  
**CONTACT:** Please send resume and cover letter to Wymonding Fine Arts Center, Attn: Alvin Mack Williams, 322 Wymonding Ave., Wymonding OH 45393. Ph: (513) 948-1900. Fax: (513) 948-1999. Email: finearts@fuse.net

**POSITION:** Suzuki strings teacher.

**LOCATION:** Lawrenceville GA.  
**DESCRIPTION:** Westminster Choir College of Rider University, dating from 1865, is a private independent school. Rebecca Johnson, Capital University, 1 College & Main, Columbus OH 43290-2384. Email: rjohns36@cap.edu

**DUTIES:** Evening and/or weekend hrs. essential. Positions part-time. Levels and times TBD.

**QUALIFICATIONS:** Min. Bachelor's in music required. Strong performer; teaching experience preferred. Rider University is an equal opportunity/affirmative action employer and does not discriminate on the basis of age, race, sex, religion, national origin, religion, or any other non-job related criteria.

**SALARY:** Evening contact for details.  
**CONTACT:** Send letter of interest and resume to Manager of Enrollment, Human Resources, Rider University, 2083 Lawrenceville Road, Lawrenceville, GA 30046-9091. Email: jobs@rider.edu. Position # 470012. Website: www.rider.edu

**POSITION:** Suzuki teachers.

**LOCATION:** Duluth MN.  
**DESCRIPTION:** University of Minnesota Duluth (UMD) is an equal opportunity regional university. UMD is an equal opportunity educator and employer.

**DUTIES:** Teach part-time applied lessons in the areas of violin, viola, cello, harp and/or piano lessons, orchestra and/or theory in the Suzuki program.

**QUALIFICATIONS:** Bachelor's degree in music or significant professional musical experience and registration; membership with the SAA required. Review of complete application begins August 19, 2005 and continues throughout the year as vacancies occur. Complete applications include letter of application, curriculum vitae, transcripts and 3 professional references (including addresses and phone numbers).

**SALARY:** Please contact for details.  
**CONTACT:** Kathleen Nett, Suzuki Chair, UMD Music Dept., 281 Humanities, 1201 Ordway Ct., Duluth MN 55812. Phone: (218) 726-8288. Email: karnett@umn.edu

**POSITION:** Suzuki piano & violin teachers.

**LOCATION:** New York, NY.  
**DESCRIPTION:** Suzuki Talent Education of Appalachia (SIEA) has a 35-year history. Located in Northeast TN, there is easy access to a number of recreational as well as entertainment and cultural opportunities. Teachers often perform with local orchestras as well as other groups, plus teaching in other communities.

**DUTIES:** Weekly private instruction; group lessons weekly or biweekly. The instructor will also partici-

pate in recitals and concerts. Instructors are able to work independently.

**QUALIFICATIONS:** Background and training in the Suzuki method is preferred.  
**SALARY:** Contact for details. Flexible scheduling.  
**CONTACT:** Please direct resumes to Ms. Martha Hawk, PO Box 1131, Blountsville TN 37617. Phone: (423) 325-4199. Fax: (423) 325-6199. Email: mhawk@msn.com

**POSITION:** Suzuki piano teacher.

**LOCATION:** Columbus OH.  
**DESCRIPTION:** Capital University Community Music School (CMS) has approximately 900 students registered for applied lessons on all instruments and voice, ensembles and dance classes.

**DUTIES:** Full time teaching a required load of 25 hours a week of private and group lessons from pre-Twinkle through early advanced level.

**QUALIFICATIONS:** An excellent musician and pianist committed to the Suzuki philosophy. BM required, MM or equivalent preferred. SAA registered teacher training required.

**SALARY:** Competitive and includes full time faculty benefits. Capital University is an equal opportunity employer.  
**CONTACT:** Cover letter, resume and 3 references (letters for contact information) should be sent to: Rebecca Johnson, Capital University, 1 College & Main, Columbus OH 43290-2384. Email: rjohns36@cap.edu

## Calendar of Events

Deadlines listed in this calendar are the post-mark dates for materials sent by US or Canadian mail and/or package delivery services; they also represent the dates upon which emails or faxes must be sent.

**September 25** Institute Early Date Reservations

**SAA Annual Fund Campaign Begins**

**Sept. 29-Oct. 2** SAA Board Meeting, Stevens Point, WI

**September 30** International Ensemble Audition tapes due

**October 15** Institute Applications due

**October 17** Dr. Suzuki's birthday (1898-1998)

**October 30** Masterclass, SYOVA, Flute Choir, Bass Choir and Chamber Ensemble applications due

**December 1** ASJ Winter deadlines, ads, institute listings

**2006 Membership Directory information**

**December 31** Last date for 2005 charitable gifts

**Jan. 6-8, 2006** SAA Board Meeting, location to be announced

**January 15** Piano Concerto Audition tapes due

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Salvatore Dambrà, Messina c. 1870  
Carressa & Francani, Paris 1909  
Nicola Violinmaker, Mirecourt c. 1800  
Charles Manzel, London 1855  
Carlo de Marchi, Venice 1906  
Charles J.B. Collins Mezin, Paris 1884  
Joseph B. Hill, London c. 1770  
Sorenstam, Stockholm, Sweden c. 1910  
Alberto Bianchi, Milan c. 1925  
Sorenstam, Stockholm, Sweden c. 1910  
Matthew Furer, London c. 1820  
Francisco Toldo, Cremona 2004  
Marco Roth, Cremona 2004  
Thomas DeFoor, Huddersfield 1882  
Virgilio Capellini, Cremona 1882  
Joseph Auloy, LeHavre 1935  
Barth Furer, Cremona 2002  
Jules Moreletti, Paris c. 1900  
Alvaro Corracho, Milan 2002  
Amedeo Bledonino (workshop), Mirecourt c. 1950  
Raymond Madison, Boston 1950  
Jonathan Hooper, Milan 2000  
Gunter Kohr, Biberachstr. 2002  
J.J. Geromino Barnabelli, Mirecourt c. 1860  
Heinrich Theodore Heberlein, Hattenbachen 1902  
Emilio Brachman, Cremona 1985  
Husson & Butthod, Mirecourt c. 1880  
Wm. Harris Lee, Chicago 1990  
Ferdinand Seitz, Mittenwald 1836  
Johann Gottlieb Lamp, JTA, Mirecourt 1900  
Michael Goronok, Cremona 1980  
Alan Lorenz, Vienna 2003

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 Sandra Regina Netto  
 musica@maededeus.edu.br or  
 trmsandraregina@hotmail.com

October 01 2005

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 Facilitator: Joan Krzywicki  
 Course fee: \$120  
 Contact: Joan Krzywicki  
 musicprep@temple.edu

May 13 2006

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 Facilitator: Joan Krzywicki  
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 musicprep@temple.edu

## Winter Workshops

Jan. 4-9, 2006, U. Hartford Hart School Suzuki Program's Winter Training Workshop. Violin Bks. 6 & 8 & 4, Fone & T, Endfield, Cello Bk. 2 (P), Developmental Guitar Bk. 2 (D), Malsen: Basses for Basses, \$325 per book, classes \$200. Contact: Teri Finold, Hart School Community Division, U. Hartford, 200 Bloomfield Ave., W. Hartford CT 06118. Phone: (860) 768-4015; enfield@hartford.edu.

August 08 to 16, 2005

Violin Book 1 with Judy Oltman, sponsored by the Suzuki School of Houston. Please contact Judy Oltman, Suzuki School of Houston, 3814 Lankava Dr., Houston TX 77025. Phone: (713) 662-2777; Fax: (713) 662-8555; Email: scm3125@hol-ps.org

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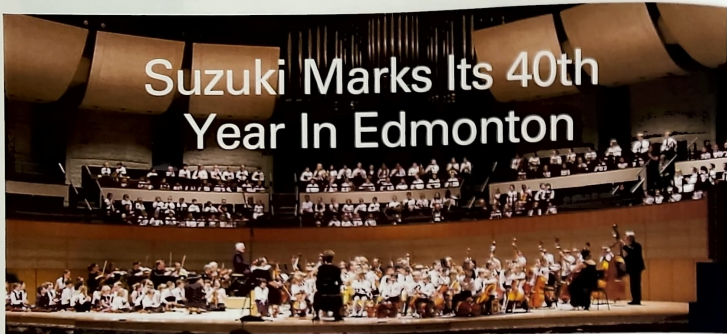
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# Suzuki Marks Its 40th Year In Edmonton



Edmonton Society for Talent Education 40th Anniversary Concert at the Winspear Centre for Music, May 22, 2005

By Cherie Larson, Music Director of the Society for Talent Education in Edmonton

"In the early 1960's, Edmonton, Alberta, Canada and the Western World was a relatively lonely place to be a serious string player. As a violinist, teacher and concert-master I too felt the strong need to be part of a living family of artists—the very young, those in their teens, the university students, professionals, amateurs, moms and dads and grandparents. By an act of now historical coincidence, I discovered Mr. Suzuki in Japan. He had felt this many years before, had already known the success of working in a total society of children and all their kinfolk. In 1964 after observing for myself his results, I was convinced we could bring all the elements together in a Western Canadian environment to fulfill my original longings for an artistic string community. We were to embark on a great dream and a gamble unique at this time in Canadian musical education." — Dr. Thomas Rolston from the Introduction to the Society for Talent Education's 20<sup>th</sup> Anniversary Book.



The Society for Talent Education in Edmonton was founded in 1965 by Thomas Rolston. It was the first Suzuki organization in Canada and used the "mother tongue" method of teaching developed by Dr. Shinichi Suzuki of Japan. It was launched in July 1965 when Tom Rolston brought Yoko Oike, a student of Dr. Suzuki, to the Banff School of Fine Arts to present two one-week sessions entitled "Three Year Olds Can Play." Twenty-six children and their parents attended. By Christmas of that year, there were two violin teachers teaching 80 3-4 year olds and their mothers. A "Mama's" orchestra of 25-30 moms were meeting regularly with Mr. Rolston. By 1966, two more Japanese teachers who had trained with Dr. Suzuki came to Canada. Their names were Yasuko Tanaka and Tomoko Oshika. They came to teach in Canada through the generosity of a Canada Council grant. They joined Miss Yoko Oike and taught approximately 140 children. It has now been 40 years since Dr. Thomas Rolston brought the Suzuki method to Edmonton, and we express our deep gratitude and thanks to him.

An invitation was sent out to former students and teachers who had been a part of the Edmonton Society for Talent Education in the last 40 years. If they were still actively playing their instruments, they

were invited to take part in the Alumni Orchestra conducted by Dr. Rolston. It was strange to think that none of the student alumni who would be playing would be any older than 43 or 44! Dr. Thomas Rolston came to conduct, two of the first Japanese teachers were present: Yoko (Oike) Wong and Yasuko (Tanaka) Eastman, and one teacher (Kim Hongsool) came all the way from Korea for the event. Betsy Parker-Jervis, the tireless and longest-serving President of STE, was present from Victoria, BC.

On Saturday, May 21<sup>st</sup> there was an alumni reception. The music (Peter Warlock's *Capric Suite* and H. Purcell's *Abdullah Suite*) came together almost immediately under Tom Rolston's baton. The biggest difference to note (and we Suzuki teachers and players say "of course") is that the people were not just reading their music and counting their bars of rest... Instantly, one could hear how they were playing by listening, playing and responding to what was happening around them and making music. It was an absolutely delightful time at the reception to see old friends, former teachers, fellow students, board members and parents, several of whom had not been in contact with each other for



The Alumni Orchestra

over 20 years. It was especially heart-warming to see the Japanese teachers and Dr. Rolston reconnecting with those students who had been in that very first class of 1965.

The next day, Sunday the 22<sup>nd</sup> of May, we had an anniversary celebration concert at Edmonton's Concert Hall, the Winspear Centre for Music. This concert was also a day-long joint celebration concert with two other Suzuki organizations in the city: the Edmonton Suzuki Piano School and the Suzuki Charter School. The alumni orchestra conducted by Dr. Rolston performed and also accompanied every piece that was performed by the string students of the Edmonton Society for

Talent Education. It was very exciting to witness what one person's dream had become and to experience a weekend with many of the people that had been there over the past 40 years. Congratulations on 40 years, Edmonton Strings! ▲

Cherie Larson keeps busy fulfilling her duties as the Music Director of the Edmonton Society for Talent Education, teaching and playing the viola, accompanying for string recitals, concerts and choirs and performing as an organist.



Cherie at the Leadership Retreat

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San Salvador, April 2005

The Suzuki Association of El Salvador is proud to announce the arrival of a new addition to the family:

Name: Salvadoran Suzuki Guitar Program

Date of Birth: April 15-21, 2005

Vital Statistics:

Twelve teacher trainees

Ten kids ages 6-14

Proud Parents:

Suzuki Association of El Salvador  
Asociación Suzuki de El Salvador

## Guitarras!

### Guitar Events from the 3rd Salvadoran Suzuki Festival

How exciting it was to be part of the 3rd Salvadoran Suzuki Festival! Previous festivals in 2001 and 2003 included violin and piano. This year training in guitar was offered for the first time. Up until two weeks prior to the start of the festival, it looked as though the guitar course might not fill up. However, several teachers signed on from the fine Guitar Orchestra program at Fundación María Escalón de Nuñez to comprise what in the end turned out to be the largest teacher training course to be offered this year!

Violinist Julio Rodríguez, who also has some experience teaching guitar, is the President of the Salvadoran Suzuki Association. He co-directs the Festival with Nelly Aquilar, mother of three Suzuki students of violin and piano. Julio's school, Forma Acústica, includes several guitar faculty interested in Suzuki guitar who also enrolled for teacher training at the Festival.

With a total of twelve teachers from these two groups, the playing level in this course was excellent. Salvadoran guitar-

ists have a proud legacy in that almost every one of them studied with a student of the great performer and composer, Agustin Barrios Mangore. Barrios (*Mangore* as he is referred to in El Salvador) spent his last years in this Central American country, and apparently did a lot of teaching. He is buried in El Salvador, but plans to visit his tomb didn't work out on this visit.

Thanks to the excellent Suzuki violin program at Forma Acústica, guitar teachers at the school have been able to play with their students. Ten of them registered for the Festival, so we had Masterclasses and Repertoire classes of different age levels. Very often when guitar training courses are first offered, not many students are available, so this was indeed a treat and a surprise.

Festival events were held in San Salvador at two locations: student classes were at the Deutsche Schule (German School) in the afternoons and teacher training at the Centro Nacional de Arte (National Center for the Arts) in the mornings. Vio-

lin and piano courses were offered both weeks; guitar was offered only during the second week, preceded by a Suzuki philosophy course the week before.

When I arrived in El Salvador, I was introduced to many of the faculty and trainees as well as my translator, Ana Marina Figueroa. Everyone wanted to know how I liked the program and what I thought of "pupusas." You can't be in El Salvador very long without learning that pupusas are the favorite food there. At that first encounter, I couldn't answer the question, but before the evening was over pupusas were served as the main course at dinner. I have this advice: find a Salvadoran restaurant if you can and try some! They're pretty good.

My experience speaking Spanish is limited to three years of high school courses and serious effort some years ago with the Latin American community in a church project in Houston. Fortunately, I am able to understand, especially when the conversation is slow-paced, and in some cases, I can make myself understood. When I arrived, I wished I had done more vigorous study and review in preparation for the trip!

Everyone I met was tremendously gracious, friendly and helpful. Nelly's family opened their home to me and treated me like a member of the family. Ana Marina was a combination translator and Spanish teacher for me during the course.

The twelve guitar trainees were gracious and patient, and by the end of the week all of us had improved our bi-lingual skills. We began each day with a play-through of all of the

Above right: Andrea with Nelly and her family. From left to right, Andrea, Nelly, Andréa, Nelly, Francisco and Francisco. Below, top to bottom: Guitar teacher training class. Guitar students practicing great posture.



pieces in Book One since many of the teachers had not even seen the music until a few days before the course began.

Suzuki books and recordings are not yet available in Spanish or distributed in Latin America. In North America, prospective course attendees make a video audition to qualify for the training and are encouraged to have the materials memorized prior to the start of the course. In Latin America, the video audition is not required, but each participant must play all of the pieces from memory for the Trainer in order to pass the course and register the training.

The Young Suzuki Guitar Students in El Salvador had not experienced Group Class prior to attending the Festival. They quickly got into the swing of playing games and improving their technique. Their favorite was the posture challenge of placing small plastic toys all over the guitar and their bodies and keeping their positions so nothing fell off. One afternoon they were so excited to do this and wanted to make sure they got a picture of it.

As impressive as their improvement was over the course of the week, when our final rehearsal of combined group classes was held, it did not look good. It seemed impossible for all of the children to sit up and watch for instructions. It also seemed impossible for them to remember not to talk to each other during class. Of course, the adults (their teachers, their parents and I) wanted them to look disciplined and well-rehearsed on stage in the performance. By the conclusion of rehearsal, I thought to myself that everyone would understand it was only the first year and their performance skills and stage presence would improve with time.

The evening of the concert, I greeted each child as s/he arrived and we tuned the guitars. "How do you feel? Are you excited?" I asked. "I feel nervous," they all replied. When our turn came to go to the stage and perform, they were perfect! They kept their eyes on me for cues and at the conclusion of each song they held their positions and didn't let their heads drop onto the guitars. Once the youngest child turned and talked to her friend during the performance, but "the Cute Factor" probably helped us get by with that one. The transformation was amazing from our rehearsal the day before!

Next year promises to be even more exciting. Twelve newly trained teachers are sharing their knowledge and enthusiasm with the children. It is likely the growth of their programs will attract many new guitar students to the Festival.

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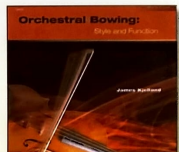


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- Workbook.....\$8.95 (19608)

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—ROBERT GILLESPIE

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Top: Guitar Masterclass group photo. Above: The Pacific Coast Beach at Sonoma State, E.S.

At the final concert, a camera crew and team of reporters filmed many of the students' events and interviewed the faculty. I was asked what I thought of El Salvador in terms of what I had encountered at the Festival.

With my translator, Ana Marina's assistance, I told the reporter that at the beginning of the week these children had never played in a group before and never followed a director. They made all of the advancement to the point of presenting this concert in four days of instruction. Furthermore, the teachers who had prepared them had done so with no specific training plan, and have done a great job. No one who saw could doubt that El Salvador has a lot to offer to the world musically and especially with the guitar.

I am looking forward to the IV Salvadoran Suzuki Festival! ♣

Andra's Common attended Berkley College of Music and currently teaches private guitar, mandolin, guitar studies and Suzuki Early Childhood Music at her studio, Casa Vas Suzuki. She is an AAA-Registered Guitar Teacher (Finger) and is a National Certificate recipient in Music Teacher's National Association. She and her husband live in Houston, Texas, and have two children.



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By Kelly Williamson

## Where In The World Has Your Flute Been?



The spring term saw the introduction of a new incentive in my studio, to help us all in our goal of making music a central part of our lives.

With spring break approaching, I asked each of my students whether they were going away for the holiday, or whether they'd be staying in town. My five-year-old student Arnaud said he was going to visit his grand-parents in Chicoutimi, Quebec. I then asked him whether he was taking his flute, and his father said, "Of course, to play for grandma and grand-papa." Arnaud made a face and said that he didn't want to take it. I know Arnaud loves his flute and loves to play for people, especially his favorite piece, which is still Mary Had A Little Lamb. I could also see that his father really wanted him to take it. So, to encourage him, I told him that a number of my students' flutes get to go away on holidays. The flutes of the students who had their lessons before and after his would both be traveling in the coming week: Isabella's flute would be leaving for California on the weekend, and Shannon's flute was at that very moment on its way to Spain on an airplane! Though he hadn't wanted to take his flute, Arnaud's face immediately brightened at the thought of accompanying his flute on vacation, especially since he admires Shannon, who is thirteen and a very accomplished flutist. He and his father frequently stay to listen to a part of her lesson, and especially enjoyed listen-

ing to her play Ravel's *Bolero* and the Telemann *Fantasia* which she learned in the fall term. He decided that he wanted to take his flute after all.

After Arnaud's lesson, and before my next student arrived, I started to think about how well-traveled Shannon's flute really is. Shannon and her mother Lynn have been members of my studio for nine years. They and their flutes have been to various islands in the Caribbean and Mexico, Guadeloupe and Spain in the time that I have known them, as well as to the cottage they rent on a lake every summer. They never take a vacation without their instruments. In fact, there are several other flutes in our studio with a lot of mileage on them: Arielle's flute has accompanied her and her flutist father to England, Ireland, and France, as well as to various destinations in Canada and the U.S. Lia's flute accompanied her to the Colorado Institute last summer, and from there to as far away as Israel, where her family spent the remainder of the summer. Debra's flute has been to Singapore, Samuel's to Mauritius, and Saki's flute has been to Japan, all on family vacations.

I began to feel that my poor flute has had a relatively boring life! That is, until I started to remember the travels it has made, and the wonderful memories I retain from those journeys. It is because of these memories, and not because I want them to maintain their practice schedules, that I will continue to encour-

age most of my students to take their flutes on vacation with them. In fact, I decided to post a map of the world on a wall in my teaching studio, with a pin stuck in each of the places one of us has been with our flute. (The only rule is that the flute must have been actually played there before you can stick a pin.)

I started with my own musical travels: one black pin for Calgary, where I began my flute studies, and one for Montreal, where I moved at the age of almost eighteen to start my bachelor's degree at McGill University. I then placed a pin for each of the countries where the Calgary Youth orchestra tour had taken me that same summer: one for Poland, one for Czechoslovakia, one for England, and one for Germany. We spent a week in Poland, staying at the ballet school and playing concerts, sight-seeing, and meeting people in the street. We only spent a night and two days of travel in Czechoslovakia, but my memories of the place are still vivid. Aside from many other impressions I gathered, what flutist could forget seeing the Moldau River in real life, as Smetana himself saw it flowing through Prague, and immortalized it in music?

My memories of our time in Germany are even more colorful. My Book Seven students have all heard the tale of the night when three of my friends and I got "lost in Lahn" following a youth orchestra concert. We were billeted on the Canadian Armed Forces base, which was

within walking distance of the concert hall. When we could not find our way home at about 10:30 p.m., we stopped in at a bar whose door was standing open, to ask for directions. Three young women in concert dress attracted some notice, and conversation struck up in French near us. Feeling somewhat smart, I informed the Canadian servicemen who were speaking that I understood what they were saying and that we were also Canadians. A general exclamation went up, and they asked us who we were and what we were doing in Lahn, and when they learned that we were musicians, they asked us to play something for them. In the spirit of the evening, I played the first section of Doppler's *Hungarian Pastoral Fantasy*, right there in that middle of the bar. (My students can't believe this, but it's really true. I also had a blast doing it.) My friend Karen, a clarinetist, thought some swing would be more appropriate to the setting than her Mozart concerto. She played *In The Mood*, and was a big hit. Our violinist friend Ood flutly refused to play, even after many entreaties both from us and from the soldiers, so we finally said good-bye, got our directions, and successfully made our way back to the base, by now feeling unbelievably resourceful and sophisticated! The glow lasted for several days. I still laugh when I tell this story to my students, and they do too. I hope that they all get to experience in one way or another, what I did that night: that music is a link between all people, known and unknown, and it can make friends for you in the most unexpected places.

Anyway, I can still get lost in Lahn, if only in memory! Pushing more pins into the map brought other memories to mind: my first "big" at fifteen, playing for my Aunt Joanne's wedding in Jamaica, with my mother at the piano. I particularly remember playing the Intermezzo from *Cavallina Rusticana* for that event, at the beautiful Blue Mountain Inn. (We also had chilled chocho, or chaotse, soup; I recommend it if you ever have the chance to try it.) I also remember jamming in Kingston with my uncle and his friends, who had a regular band for fun, and sometimes played for events at work or at their lodge. The setting could not have been more exotic: my uncle's veranda opens onto a yard lined with enormous hibiscus bushes of several colours, and hummingbirds frequently zoomed by overhead while we played. A couple of years later, I found pick out one of the tunes I learned from

him with some McGill friends from the jazz department. They were amazed that I (a classical major) knew that tune, and still more amazed at where I'd learned it. A few more pins dotted here and there over North America represent competitions or professional auditions, summer, university ensemble trips, or workshops or institutes where I have taught since becoming a Suzuki teacher, as well as the trip I made with my parents last summer to pick out a beautiful new head joint at Brannen Brothers Flutes in Boston. Good memories from these include last summer's annual-themed concert with David Gerry and reading duets with my old friend Nancy Hennen in Hamilton, hanging out with David and Nancy at the 2004 Suzuki conference in Minneapolis, and cramming for this year's final concert at the Tennessee institute with Wendy Stern.

My students contributed a few musical memories of their own, along with their pins on the map: Arielle remembers listening to *Pastors II* by *Exhibition* while driving through the French countryside, and playing for her Irish grandparents at their home in Belfast. Shannon's mother Lynn offered the following reminiscence:

"Shannon must have been 5 years old when we went to St. Kitt's for a winter break. She brought Charlotte (curved head, vesting) with her. One evening we were sitting on our second-floor balcony overlooking the pool, when a band began to play Caribbean music below. Shannon quickly went into our room, put Charlotte together and began jamming with the band. She was hidden behind the tops of palm trees so her sound was a bit muffled, and I don't know if they could hear it down below. But Shannon certainly enjoyed herself."

Debra distinguished herself by playing a fund-raising concert for her relatives in Singapore and contributing \$180 towards our Suzuki community benefit concert for poverty relief. Lia's mother Linda sent me a fabulous picture of Lia's brother Yoni playing his violin in Israel, with a backdrop of the Old City of Jerusalem, and a family picture of all three playing under the trees for a little friend. I just received an e-mail from Lia, telling me that she practiced her flute on a twelve-hour layover in Athens, Greece, so it's time to put in another pin.

I know that some of my colleagues who are themselves professional musicians worry about asking for too much from their children with respect to music lessons and practicing. Several have chosen not to enroll their children in lessons at all, waiting instead for their children to

ask for music lessons if they want them. If they never do, they will never learn an instrument, unless they play recorder in school or join a choir. Some others enroll their children in lessons at the ages of eight or ten, but emphasize that they only want their children to do it for fun. Some clearly find the idea of a child taking their instrument on a family holiday to be excessive, perhaps afraid of over-emphasizing the importance of the discipline of practice over other aspects of their personal life. I understand their perspective, though I think that there is a happy medium between pushing children and encouraging them to do their best, and between forcing music lessons on children because that is what their parents do for a living, and offering them the opportunity to find their own meaning in music.

Some parents who aren't musicians also wonder why they would want to take the instrument on holiday. I think some equate flute practice with homework, and some believe that the whole family needs at least one week entirely free of obligations. I don't argue with this view either, though it shuts out the possibility that one might abandon the usual practice routine and play strictly for pleasure, and also have the opportunity to share music with family members as a part of the leisure activities. This possibility would not exist if the instrument were left at home. For those who do choose to take their instruments on holiday, I think it is like the credit card advertisement: a map of the world for my studio cost me \$60... a student flute costs several hundreds of dollars... a family vacation, perhaps a few thousand... but memories such as these are definitely priceless. ♣

Kelly Williamson began her flute studies at Mount Royal College in Calgary. She moved to Montreal in 1988 to study with Timothy Hutchins and others at McGill University, earning a Bachelor's degree in performance with Distinction. She completed a Masters' degree in performance in 1997 at UQAM in Montreal. She performs regularly as a soloist and freelance musician, as well as playing with Trio Ambiance, L'Orchestre Sinfonia and a fledgling woodwind quartet. She also has a studio of twelve five private flute students, and is a frequent clinician in many Montreal area schools.



# Suzuki Products

- ❑ Suzuki Twinkler Flyer. Introductory information for parents. 2-sided handout. Minimum order - 12. US\$20 each. (CDNS29 each)
- ❑ Creating Learning Community brochure. Min. 12 US\$20 each. (CDNS25 each)
- ❑ SAA Membership Applications. Flyer includes membership benefits (charge = \$8h only)
- ❑ 2005 Minijournals: US\$40 each. Minimum - 12. (CDNS50)
- ❑ *American Suzuki Journal*. Complete Index, Vols. 1-33, alphabetical by author and by topic. US\$10 (CDNS12)
- ❑ *The Violin Column* by Milton Goldberg US\$8 (CDNS10)
- ❑ *Variations on a Theme by Mozart*. VHS videotape about the Suzuki method. US\$28 (CDNS32)
- ❑ *Parents as Partners*. Videotape Series I - Features Edmund Sprunger, Nancy Loken, Jeanne Ludtke, Joanne Bath, William Doherty and Elizabeth Stuenkel-Walker. (2002 prod.) VHS only. US\$20 each or US\$48/set of 3 (CDNS23 each or CDNS54/set of 3)

## ❑ Nurtured by Love: The Life and Work of Shinichi Suzuki

Narrated by actor Noriyuki "Pat" Morita, *Nurtured by Love* is an intimate journey through the life of one of the world's most influential music educators, Dr. Shinichi Suzuki. Winner of Gold World Medal and National Telly Award.

VHS-US\$39.95, (CDNS\$45) Also available in PAL format. Available with Japanese subtitles.

## ❑ PARENTS AS PARTNERS, Videotape Series 2

This three-tape video set contains six hours of footage from the *Parents as Partners* sessions at the 11th Conference in Minneapolis. Topics include "Empowering Children to Learn" (Carol Bigler), "Parent Panel on Productive Practicing" (Kay Stone McLaughlin), "The Talking Violin" (Ed Sprunger), "Suzuki Parenting" (Jane Kutscher), "Inner Game Workshop" (Barry Green) & "Teaching Music to Children with Autism..." (Terry Hall) (2004 production)

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## ❑ First Class Tips for Suzuki Parents

A collection of the best *American Suzuki Journal* articles for parents from the past 20+ years. An invaluable resource for new and experienced Suzuki parents and teachers. US\$10 (CDNS12)

## ❑ Winning Ways (available in October)

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- VHS only US\$20 each US\$4 CDN for each)



For the following materials, please call or email the SAA Office for information:

- *American Suzuki Journal* back issues
- Suzuki Achievement/Graduation certificates
- Teacher Trainer Application packet
- Complete list of SAA Teacher Trainers
- List of long-term teaching training programs
- Teacher Workshop or institute application form
- Annotated Bibliography of Suzuki materials-currently under revision

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# A Treasure Hunt For Cello Orchestral & Ensemble Accompaniments



Here is Scenario #1: The phone rings and it is the middle school orchestra conductor. "Jamie just won our competition to play a solo with the orchestra in the Spring Concert. Congratulations to both of you! Could you please send me the orchestra score and parts for the cello solo, the Tarantella by Squire, as soon as possible?" As pleased as you are, and happy for Jamie, you wonder where on earth you will be able to find the music. You were sitting right at the computer, so you google Tarantella and William Henry Squire. Wow! There it is; it says "parts." Oops ... just cello and piano "parts." Next you send out an email to your cello teacher mailing list. The only responses you get in the next few days are negative, and all say to let them know if you find an orchestral accompaniment.

Now what? Hasn't someone been talking about putting together a list of accompaniments, but who says that? You are almost at the point of telling Jamie to play a Vivaldi movement instead. Or, if you just had the time, you could make an arrangement yourself.

Scenario #2: Taylor comes to a lesson and tells you, first thing, that the youth symphony conductor needs the instrumental parts for the Haydn Concerto in C Major for Violoncello and Orchestra, and hopes you have them. You have been teaching this much more often in the past few years, but you don't have the score and orchestra parts. It is about time for you to build up your library of cello orchestral accompaniments, anyway. Should you rent, copy (that's a no-no!) or buy? Hasn't someone been putting together a list of

accompaniments? If you had it you could compare sources easily.

It has been a long, draw-out process, but a database for cello solos of orchestral accompaniment and ensemble accompaniment sources (with an emphasis on Suzuki repertoire and commonly used supplemental repertoire) is finally compiled! At least compiled as of this date; it will obviously never be finished! Little by little I hear rumors of new arrangements, and I will keep adding them as I do hear of them. I have added into all the sheet music sources I could find (and let's hear it for the Internet; hip hip hooray!) Most don't list the prices for purchase or rental, unfortunately, and the student cello show-piece accompaniments are few and far between.

Some time ago, in December 1999 and January 2000, noted cellist Jeffrey Solow wrote an interesting and scholarly two-part article in *Strings* magazine, called "Cellists' Choice." In this article he lists and comments on all kinds of cello material. And other fascinating, informative and thorough article by this well-known cellist was in the February-March 2001 issue of *Strings*, and it is titled "Does It Exist? Where Can I Find It?" I am very grateful to Jeff for this article, as it pointed me toward many of the sources I studied in researching for this database of accompaniments. It is also available on the internet. You will find it at [cellistsstrings.com/issues\\_strings02\\_inprint.html](http://cellistsstrings.com/issues_strings02_inprint.html). You also can order these back issues of *Strings* at [www.stringsmagazine.com](http://www.stringsmagazine.com).

Below are listed all the Suzuki Cello Repertoire pieces I could find, plus some of

the more commonly taught supplemental and Book 11+ pieces. The actual database I have is at least twice as long, with some very interesting literature indeed. I included all the Poppers and many Vivaldis for this article, and everything, which had been submitted by Suzuki cello teachers. Feel free to email me at [cellw@comcast.net](mailto:cellw@comcast.net) and I will forward the entire spreadsheet or database to you, or mail you a hard copy. Be sure to let me know what kind of computer, whether Windows or Mac, and what format you use and in which format you want me to send. Please email or call (my number is easiest to find in the Suzuki Directory Teacher Trainer listings) if you know of some wonderful source or arrangement I didn't include. This database will be a work in progress, and I will always send the latest version on request.

I hope this helps! (Sorry, no Squire Tarantella. Any volunteers?) ▲

- Bach, J.C. Concerto in c. Durand/Salabert/Eschig E.M. 14575. Fl. orch. sc. & parts. \$5 rental \$12.
- Bach, J.S. Allegro Moderato from Sonata in G.M. Editions Max Eschig, cello/tric. arr. F. Roschini (or loan from Wilson, Charlotte).
- Bach, J.S. Arioso. Gross/Sally, orch. accomp.
- Bach, J.S. Arioso. Luck's 00753. orch. sc. & parts. \$10 arr. for strings.
- Boccherini, P. Bourree of Anagnino. Suite Francaise (for Vc.) Mosonyi, Richard/NCL Publ. Lc/ell (arrangement for Cello/Moonves)
- Boccherini, P. Chaconne of Basse. Suite Francaise (for Vc.) Mosonyi, Richard/NCL Publ. Lc/ell (arrangement for Cello/Moonves)
- Boccherini, P. Chaconne of Basse. Suite Francaise (for Vc.) Mosonyi, Richard/NCL Publ. Lc/ell (arrangement for Cello/Moonves)
- Boccherini, P. Chaconne of Basse. Suite Francaise (for Vc.) Mosonyi, Richard/NCL Publ. Lc/ell (arrangement for Cello/Moonves)
- Bloch, E. Prayer. Fischer #2253. string orch. rental \$5.
- Bloch, E. Schelomo. Barson, Gilda. orch. accomp.
- Bloch, E. Schelomo. Kalman A7921. orch. sc. & parts. rental \$18.
- Bloch, E. Schelomo. Luck's 00665. orch. sc. & parts. rental \$12.





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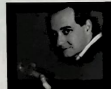
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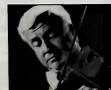
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columns

by Winifred Woodard Crock



## Creating a "Can't Fail" Learning Environment: Preparation, Preview & Review

As teachers we constantly search for ways to be more effective with our students. But how do we create a successful learning situation? How do we create conditions where learning is easy and natural? How do we consistently enable a child to succeed, and how do we assist an entire class of children in similar accomplishments?

John Kendall succinctly addressed these questions with the teaching slogan, "Create a 'Can't fail' environment for the child." By creating Mr. Kendall's suggested "can't fail" environment, we assure a child's success. The following three teaching concepts will assist a teacher in this endeavor: preparation of new skills, preview of complex or new technical or musical material, consistent review of repertoire which prepares those skills.

In order to begin the preparation process, assess the technical and musical concepts of upcoming repertoire for preparation activities and ideas.

Consider a variety of ways to prepare and preview coming technical, musical or posture skills in advance of the piece that introduces them. Create preparatory activities with the goal of small-step learning and easy success for the child.

When a child is learning new pieces efficiently, the number and type of preparation activities are probably appropriate. If a child or a class seems to be having difficulty, additional preparation activities will make learning easier. In a class teaching situation, preparation is even more important as it will allow more children to be successful.

Preparation activities fall into several broad categories for a string player. They can be cognitive or physical in nature. They can involve subconscious exposure or have conscious direction by the teacher or parent.

All are valid and important. The following are a few sample preparation activities to consider:

### Aural or Cognitive Preparation Activities

-Listen to the new piece many times.

Ex. One successful teacher recommends at least 100 listening repetitions before beginning to play a piece.

Another teacher recommends that the child listen so he is able to sing a piece before beginning to play it.

-Listen to different recordings of the same piece.

-Listen to a new piece with a specific point in mind.

Ex. "Which sections are the same? Where does the style change from legato to staccato?"

-Watch a performance.

-Watch a performance with a specific point in mind.

Ex. "Watch for the special slurs in the middle section."

-Hum or sing a new piece with *hm, la* or words.

-Discuss points of a piece in relation to a known piece or technique.

-Listen and discuss form or structure in an age appropriate manner.

### Right-Hand, Bow Preparation Activities

-Watch the teacher play bow patterns or a special bow technique.

Ex. Say, "Let your eyes learn."

-Identify bow patterns or technique as the teacher plays.

Ex. "Every phrase starts up bow," or "This style is staccato."

-Identify technical particulars of a special technique as the teacher plays.

Ex. "How much bow am I using? What part of the bow does the stroke use?"

-Find repetitive bow patterns as they occur in the written music.

-Sing or say bow patterns using words.

Ex. "Down slur, sep rate." in Book 1 Minutes.

Ex. Before learning The Two Grenadiers, learn to say the word "hook" in between each hooked dotted quarter and eighth note pattern.

-Review repertoire that has the same bowing technique, style, character or pattern.

-Review repertoire with a similar style, tempo or character.

-Review repertoire in a new way to prepare for a new technique.

Ex. Play Perpetual Motion or Gossec Gavotte with small repetitive up bows in preparation for flying up bow staccato.

-Practice new bowing patterns in a whisper tube (toilet paper tube).

-Practice shadow bowing with the teacher.

-Feel bowing patterns.

-by standing behind the teacher and "riding along" on her bow arm while she plays.

-by having the teacher guide the student's bow or rub the bow pat-

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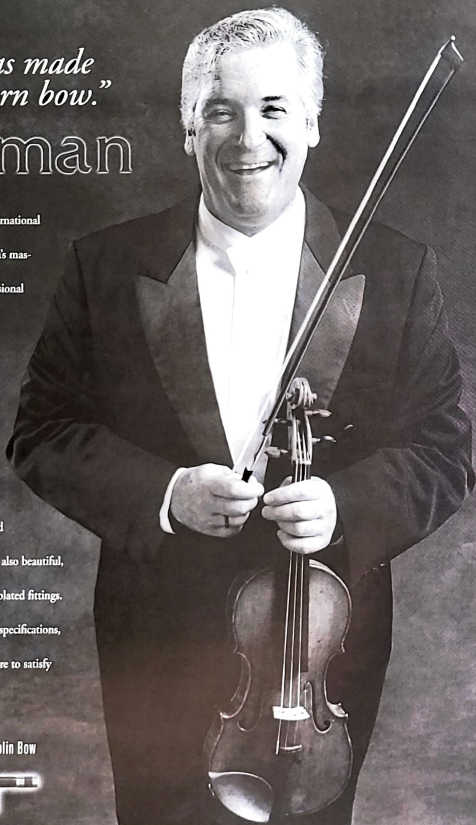
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tern on the student's arm.  
-Practice the bowing patterns on open strings.

Ex. Witches Dance arpeggio bowings.  
"Chocolate, chocolate cake, lift/set".  
-Practice bowing patterns on changing open strings that reflect left hand fingering.

Ex. Waltz bowing with string crossings. (A—DDAA—DD)  
-Practice bowing patterns to reflect musical changes.

Ex. Handel Bourree sequences with increasing bow lengths for crescendo  
-Practice bowings on open strings to increase endurance and evenness.

Ex. If a complex bowing requires 16 repetitions, ask students to practice 32 times without error.

#### Left-Hand preparation activities

-Practice fingering silently without the bow.

-Practice fingerings with pizzicato.

-Practice fingerings while teacher or parent bows.

-Learn or review scales or exercises in the key or keys of the new piece.

-Identify and play half step/whole step fingering patterns of difficult sections.  
-Review or introduce shifting to positions involved in the piece.

-Review or introduce position play and position patterns involved in the piece.  
-Review pieces in the same key or those which feature similar left hand techniques.

Ex. Review The Two Grenadiers before learning Witches' Dance  
Ex. Review the Bb and g minor pieces of Book 3 before beginning the Vivaldi g minor Concerto. 1st mv.

-Isolate left-hand development through etudes and exercises.

Ex. Suzuki preview exercises in volumes throughout the repertoire

-Preview the difficult left-hand sections slowly without bowings or rhythm, in practice rhythms or even backwards.

-Use John Kendall's wonderful "Be your own Sevcik" idea and create an etude based on a technical point or pattern in the actual work.

#### Musical Preparation Activities

-Listen to the recordings of the piece.

-Listen to several recordings of the same piece.

-Listen to other pieces that are stylistically similar.

-Review repertoire that has similar style or structure.

-Play melodic or harmonic outline structures in preparation for voicing.

-Play sequences with exaggerated pauses regardless of the bar line location.

-Review and learn new techniques which facilitate musical expression.

-Preview appropriate tone and experiment with tone color changes.

-Study phrase shape and structure in the specific piece.

-Study phrase shape and structure in common patterns.

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The concept of "can do, will do" presupposition is a powerful positive tool.

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Sometimes a child will come into my classroom studying a new scale in the key of the new piece, new exercises and etudes which support the new technique and a new work with all of the featured new technique. This scenario is reminiscent of a childhood swimming lesson. It is possible to learn to swim with life preservers, kick boards, float blocks and directions from a swimming instructor all at once, but too much, all at once can be overwhelming. A better approach would be an overlap of new and review techniques, exercises and repertoire that don't swamp the child with a deluge of new material all at once.

Most teachers recommend learning or previewing the new technical spots and the difficult or complex sections in a piece first. Often these sections will need more time to prepare and are the places where technical complexity prevents or hinders musical expression. It is wonderful to hear a piece in mid-study where the hardest spots are the easiest or the most accomplished.

**Positive psychological preparation** is another preparation tool. My parents always spoke about their education and then prefaced further discussion with, "When you go to college..." There was never any question in my mind whether I would go. The concept of "can do, will do" presupposition is a powerful positive tool. The founder of Mary Kay cosmetics, Mary Kay Ash said, "If you think you can, you can. If you think you can't, you're right!"

## Psychological preparation suggestions

-Name the technique.

Ex. "This is called vibrato."

-Name positive conditions and preparation the student is doing for a technique

Ex. "A beautiful straight, relaxed wrist like yours will make learning vibrato easy."

Ex. "Those very small, even bow strokes are a beautiful preparation for sautille."

-Create a positive vision of success.

Ex. "When we learn vibrato..."

Consider the student who is ready for an inside thumb bow hold. His teacher says, "You are almost ready for the professional bow hold. We will start learning it soon!" The student begins to think "A new bow hold! Wow. My teacher thinks I am almost ready!" He begins to watch the teacher's bow hold. He begins to check other children's bow holds. He becomes conscious of his own bow hold—psychological preparation has begun.

When the concepts of preparation, preview and specified review are used in the teaching process, the learning process evolves naturally and easily. The child almost seems to discover new ideas and techniques himself. Suzuki would often say "Violin is easy." He was right. Learning to play can be easy if the learning process is adequately prepared and we create a learning environment that ensures success. ▶

Winifred Crook is the orchestra director at Parkway Central High School and maintains a private violin studio in suburban St. Louis, MO. Winifred holds music degrees from Southern Illinois University at Edwardsville and Kent State University. She also graduated from the Suzuki Talent Education Institute in Matsumoto, Japan and earned Kodaly Certification from the Kodaly Center of America in Boston. Winifred has received the Parkway School District Pillar of Parkway Award, the St. Louis Suburban Music Educators' Merit Award, the Missouri USA Seal of the Year Award and was selected for the 1988 "USA Today" National Teacher Team. Winifred began teaching privately 25 years ago and in the public schools 18 years ago.

# 2006 Scholarships

## 2006 Teacher Scholarship Information

SAA Teacher Development scholarships are awarded each spring through the SAA's growing scholarship program. Scholarships provide tuition assistance for pedagogy study at approved summer Institutes, workshops, apprenticeships, or in SAA-approved Long-Term Teacher Development programs. The overall merit of the entire application (taking into account the videotape, letters of reference, and background information) will provide the main criteria for scholarship awards, although financial need will also be a factor in the final decision. Priority is given to the study of the core units (Books 1-10) and the Practicum. Awards are paid directly to the institute, university or sponsoring agency after SAA receives verification from the applicant of acceptance into the course/program. Scholarships will be awarded for training between May 1, 2005-May 31, 2006. Applicants should note that funds will not be awarded to the same applicant for more than 3 consecutive years, or for more than 3 times over a 5-year period.

Applications must be postmarked by February 15, 2006

### Requirements for short-term scholarship applications:

(Awards for short-term unit study range from \$350-\$475)

- 1) A current SAA Active membership for a minimum of 3 months prior to application (Exception: current undergraduate college music majors must be Active members upon application)
- 2) Completed application (provided on next page)
- 3) Three current, original letters of recommendation enclosed with the application. Two of these should come from a professional mentor or colleague. It is recommended that teachers applying for a second or third year scholarship (see restrictions above) include a recommendation from the Trainer with whom they previously studied as one of their letters of recommendation.
- 4) Brief statement of your financial need, to include any unusual expenses or circumstances you would like taken into consideration.
- 5) Brief resume or one-page current biographical sketch, including educational and work experience.
- 6) Videotape(VHS) of the applicant performing two required pieces for their instrument. Performances must be current within the past 3 years. (See website or contact the SAA office for Videotape Application Guide, which includes the list of specific pieces to be recorded and instructions for making the videotape.) Pieces to be performed will be from Book 4 to apply for Book 1 - 4 courses. For Book 5 and higher courses, applicant may choose pieces from the book level to be studied, or the applicant wishing to study at any level may choose to submit the piece specified in the Alternate Audition process.

**Note:** Applicants who receive scholarships will receive automatic audition approval at the level to which they are applying; further evaluation through the Videotape Audition process will not be required.

SAA office is not able to retrieve past Audition videotapes or scholarship tapes previously submitted

### Requirements for long-term scholarship applications:

(Awards for long-term study generally range from \$350 to \$700)

To apply, please provide items #1-5 as above, plus the following:

- A videotaped performance of two pieces or movements. Repertoire may be selected from Suzuki Book 7 and beyond and/or from the major repertoire beyond the Suzuki literature.
- Specific plans for long-term training, including location and estimate of costs.

## Specific Scholarships

Included among the available scholarships are awards from the following special funds (amounts vary):

- a) Joe Cleveland Memorial Scholarship
- b) Virginia Cowan Carlson/Jennifer Jabs Memorial Scholarship (Available only to teachers in CO, WY, MT, or ID)
- c) Adam Lesinsky Memorial Scholarship
- d) Arina Hunter Memorial Scholarship (short-term or long-term violin training)
- e) Clifford Cook Memorial Scholarship
- f) Yvonne Tait Memorial Scholarship
- g) Heidi Kennel Memorial Scholarship (short-term or long-term flute training)
- h) Alberta Denk Memorial Scholarship
- i) David Einfeldt Memorial Scholarship (preference given to violists or Suzuki teachers studying conducting)
- j) Margery Aber Memorial Scholarship (short-term or long-term violin training)
- k) Milton Goldberg Memorial Scholarship
- l) Jeanne Baile Memorial Scholarship
- m) Named scholarships offered through SAA's Premier Business Membership (approximately 10)
- n) College student scholarships - up to 3 available to college students wishing to study Suzuki pedagogy at a summer institute
- o) Latin American scholarships - Latin American teachers wishing to study at summer institutes in U.S. or Canada
- p) Practicum course - available to teachers who meet Practicum course criteria
- q) Up to 3 scholarships available for teachers in northern Canada

## 2006 Scholarship Application

All materials must be sent together and postmarked by February 15, 2006. NO EXCEPTIONS

Send to: 2006 Scholarships; SAA; PO Box 17310; Boulder, CO 80308

Applicants will be notified of the Scholarship Committee's decision by March 25, '06. Scholarship recipients must notify the SAA office in writing by June 1, 2006, where they have been accepted for study. Allow 3-4 weeks for payment to be issued.

**Applicant information:** Applying for (check one only):  Long-Term training  Apprenticeship  Short-Term/workshop training

Name: \_\_\_\_\_ SAA Membership # \_\_\_\_\_

Address: \_\_\_\_\_ City/State/Zip: \_\_\_\_\_

Day phone: \_\_\_\_\_ Evening phone: \_\_\_\_\_ Email: \_\_\_\_\_

Instrument: \_\_\_\_\_ Proposed Course: \_\_\_\_\_

Proposed Institute or training center: \_\_\_\_\_

Current teaching position/employer: \_\_\_\_\_

Are you teaching full time?  If no, please provide further information: \_\_\_\_\_

Are you a full-time college student?  Major: \_\_\_\_\_

List pieces on videotape: \_\_\_\_\_

Letters of reference included:

Applied previously for SAA scholarship? \_\_\_\_\_ 1) \_\_\_\_\_

Awarded SAA scholarship previously? \_\_\_\_\_ 2) \_\_\_\_\_

Indicate years of awards: \_\_\_\_\_ 3) \_\_\_\_\_

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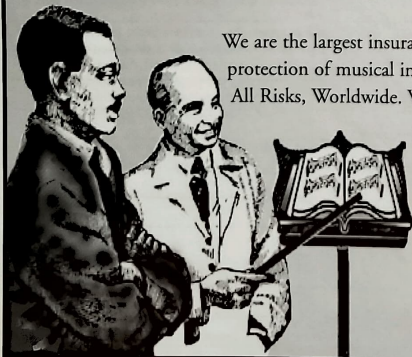
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by Sue Edwards

## Self-Monitor or Parent Supervision?



This is a question that everyone struggles with. Do the parents have to be at every practice session? Should there be structure to the practice session? At what age should students be responsible for their own practice? I will share some answers with the help of input I received when asking parents these very questions.

Out of all of my students, the ones that have had regular parent involvement and cooperation through middle school and into high school have made the best progress. By this time, students know how to practice intelligently and have set up their own successful routine.

It is obvious that small children always need their parents to help with practice. I explain to young students who feel they need to be independent, that we work as a team, just like in sports. We have coaches who know what we should do to show our best ability. The head coach (teacher) sends the daily coach (parent) home with an assignment, and the parent and student work hard to accomplish these goals. But when should that stop?

Every student, regardless of age, needs to have a structured time for practice that has goals. As students mature, which depends on age and level of ability, they gradually "take ownership" of those goals. Their maturity will show in the form of motivation and their ability to complete tasks successfully without much direction. This will happen over a few years.

You can begin to teach children to self-monitor by giving them a checklist or outline to follow. They can choose the order and mark off tasks when they are done. Reading aloud the notes you made from the previous lesson at the be-

ginning of practices can help set the goals. At each practice session, you can begin giving the child small assignments to be in charge of. If the child is consistently doing well with these tasks, begin allowing them to be in charge of half of the practice time while you sit back quietly and watch. When that is going well, meet with them every other day to see how they are following through with assignments. Then work towards independence while you are elsewhere, but available if needed. Parents tell me the weaning period is harder on them than on the children. It will be rewarding to see your child succeed, but sad that you are no longer necessary to that success.

Make a list of what needs to be covered each practice session (some ideas):

- Read your lesson notes / set goals
- Tonalization, warm up / scales
- New material
- Shifting / Sight-reading / etudes
- Reviews
- Extra listening
- Fun songs, made up songs / doodle time

Don't forget that practice and repetition can be fun if you are creative.

Here are some ideas of techniques that can be monitored during repetitions or review pieces. Ask your child if she is successful in accomplishing the chosen task. Pick one at a time and try to stop the activity while it is still positive.

**Posture:** Feet in proper position, back tall and straight, head tall, violin on shoulder.

**Left hand:** Wrist not touching the neck / keeping the v-shaped arm

**Right hand:** Bowhold staying relaxed; bent thumb, middle and ring fin-

gers over the stick, pinky on inside ridge on tip

**Left elbow:** Over the left foot, under violin.

**Relaxed shoulders:** Look to see that they don't ride up when crossing from higher to lower strings or when doing an up-bow.

**Left hand fingers:** Curvy and landing on the inside corners. Watch that the pinky or other fingers don't go into the "basement" (under the neck). Let them hover over the strings so they are ready to play.

**Bow:** On the highway, or better yet, a specific lane of the road, parallel to the bridge.

**Tone:** Full and resonant. Dynamics sound beautiful regardless of loudness or softness

**Intonation:** Fingers on the tapes all the time, landing in the right place the first time without wiggling around to find the note. Listen for ringing tones.

These are some ideas to get you started. There are seemingly endless ways to improve your tone and technique. Remember there are many, many days to practice. You can't, and shouldn't, fix everything every day or everyone will burn out. The act of practicing makes playing easier, and easy things are fun to practice! ♣

Sue Edwards has been teaching Suzuki violin for 10 years. She first began teaching in Harrisonburg, Virginia, at Eastern Mennonite University where she received her B.A. in Music Education. After teaching in the Shenandoah Valley Preparatory Music Program for seven years, she moved to Stratham, New York, and set up a studio there. She continues to enjoy a "vacation" each summer through summer teacher training courses at summer institutes and encourages every teacher to attend for rejuvenation.

by Barbara Schneiderman



## How "Nurtured by Love"

### Part Two

Now, in Part 2 of *How "Nurtured by Love,"* we continue our exploration of the concrete benefits of a nourishing pedagogical style: how specific elements of learning, playing, and interpreting music are enhanced by a teacher's empathy and understanding. In Part I we also emphasized the need for a comprehensive program of music education within which a caring approach will cast a comforting light on the whole process. Not quite "*All You Need is Love*," we also need substance.

We began with the fundamental value of a warm relationship between teacher and student: how it cultivates the wholesome condition we call "readiness to learn." We described the ways a teacher's support might help a student feel a harmony of mind and body in rest position, that secure feeling of being "centered" that leads to the most productive work, a habit that can be learned. Within a respectful environment along with effective instruction, even technique will gain. A student's healthy sense of self-esteem will ease his mind and help achieve the flexibility required for natural and efficient movement.

Now we move on to an array of other relevant issues: memorizing, performance confidence, tone quality and interpretation. A trusting relationship with soothing regular instruction in centering and comfortable technique will be ongoing central features. In our work we see the evidence that Shinichi Suzuki's wisdom was great. While he taught the instrument and the music with technical skill and artistic insight he always understood the human needs. Feeling sincere love for his students, he radiated humor, grace and generosity.

### Memorizing

This important topic may be divided into two phases: first, the process of *gathering information*, when we are committing music to

memory, and second, the activities involved in *accessing information*: in brief, input and output, *learning and remembering*. Both can be further subdivided into stages with practical suggestions: method and both will be significantly enhanced by reassuring support. It is part of our nurturing approach to provide students with thorough systematic working techniques so they learn deeply and feel a sense of possibility about music lessons, knowing that there are clear and comfortable ways of studying and problem-solving. They need to learn *how to learn*. This detailed assistance is another expression of our caring, just as important as tone of voice, vocabulary, body language and reasonable expectations.

Confident nurturing will encourage the confidence and clarity of mind needed for memorizing. If a student feels understood and honored for his own unique qualities, a calmness and absence of worry will prevail during the *input phase* and is more likely to prevail later during retrieval as well. Our custom of listening maximally to music provides the deepest entry and natural grounding in the memory. We increasingly add helpful study methods.

Breaking the piece down into digestible units, a process called "chunking" in artificial intelligence folks, will aid both study and performance, of *input and output*. Even in Book I when most learning is aural and intuitive the bread-filling-bread format provides memorable working chunks with easily retrievable starting points. It is enlightening to ask ourselves to recite the many ten digit telephone numbers we each have memorized and consider how this quite amazing task was accomplished: subdivision into parts, frequent usage, associations both emotional and visual. In musical recall a similar process is at work with several added faculties and senses to assist us: aural, aesthetic, imaginative, tactile. Regard any piece as a series of short phrases, each a discrete *music*

*cell thought* which makes sense as part of the "story," becoming familiar and friendly through focused active repetition. Remembering will soon be very doable.

In later years, we also learn to join sections into "regions" then on to the larger structural areas and to an appreciation of the rich varieties of musical forms. Each unit is part of the overall musical logic and falls into place smoothly when one is immersed in the emotional flow. If necessary, one can easily review the starting point of any unit and resume the flow of the narrative. These beginning points can be further secured by studying them in series by regions, as part of a systematic daily process.

A knowledge of harmony is increasingly valuable in memorizing as our repertoire grows more complex: one chord name rather than perhaps twenty-four individual note names! Since "melody" is so often spanned from a chord, this is an organic way of understanding music that takes students deepest into how music is made, its anatomy so to speak. Even a young child will well remember the final measure of a song when the tonic chord is characterized as the "home" chord, recalling how we all enjoy the return to home at the end of the day.

### Enjoying

A student's feeling state when information is first imparted will directly affect its accessibility later. One learns best when all parts of our wonderful neuromuscular systems are cooperating integrally. In an emotional ease they function optimally. In an atmosphere of *engagement of body* as well as personal security, brains and muscles are free to work at their best level. We find that a key ingredient is the idea of *enjoying* and we invite students always to appreciate their progress, thereby reinforcing both a sense of growth and self-esteem. At home essays parents must emphasize (from the essays be-

ginning what has been accomplished before going on to the lesson point).

Even with as simple an activity as repeating a phrase, the process is more effective when it is engaging, lively and personally meaningful for a student. It is interesting to repeat if we have a specific *plan or purpose* (clearly feel or tone quality for example) or *live dynamics*, shading, pacing, how loud, how soft, how staccato. We also carefully we note the beauty of the music and our progress so far in *enjoying* afterwards, cultivating our impression gradually on a scale from one to ten and comparing it to an ideal model in the inner ear. Then we *repeat* before repeating again. A student feels "this is something I can do!" It is clear, logical and interesting and transforms the basic foundation of mechanical repetition into a significant aesthetic experience, ability growing along with the feeling of music independence.

Such activities form a fine basis for the practice needed later for finely tuned interpretation. These specific skills, encouraged by a teacher who respects and cultivates the *inner life* of a student, will develop the imagination and animate the potential artist to emerge. Additional ideas for this positive, nourishing kind of learning were developed in a column in this journal entitled *Memorizing Music*, *Vol. 1/3*. *Also see Clear Step by Step Solutions 429/4, Practice Music and Performance Made Easy: 7 and Pleasures of Productive Practicing 427/2.*

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### Performance

A confident performance is intimately related to the process of memorizing as well as to the caring environment. Complete preparation for comfort in performance is a vast and ultimately subtle topic, but we will use a few pertinent principles. A musician needs to feel free and uninhibited to trust the program set in place during the many losses of practice. It will be easier for our students to find that mysterious area of flow, that deep state of emotional surrender if they have associated with their instruction in an atmosphere of *business, care* that respects their *needs and feelings*, and worked with a process that *respects them unconditionally, personally*. Our students will feel safe to "let go" after thorough preparation grounded in the facts and *Shape of the music*, along with a well-learned performance strategy, able technique and a healthy attitude toward the act of performing.

They will have studied with clear objectives and an optimistic spirit, absorbing the music effectively and with pleasure. Every step of the way, from our *Intentional musical nurturing* and our *Intentional musical nurturing* is greater than in performance, where self-assurance and peace of mind are indispensable. We have worked to create a *learning tension-free environment* over the steps of the way and now, in performance, the resulting psychological ease will be a prime suggestion.

The performance preparation begins with the one of studying a piece. It is not a last minute effort. When we decide on the "learning tension" of the music, the student has been listening for some of its elements in partial to state, marking our sections in the score, we are immediately seeing the *real emotional points* if they are ever needed in our future performance. These sections become our working units and we know the beginning, middle and end of each as a *learning step* in itself. We defined them over steps of the way from stage one of learning the basic notes, rhythm, fingering and phrasing on up to securing fluency, tempo and interpretation details. We become so familiar with the start of each unit now, we are with our own music!

People feel differently during performance. This naturally higher consciousness level can be channeled into the music when one has a reliable, well-learned strategy for handling lapses. It is not an insurance policy and is rarely needed since one feels the security it offers. We eliminate the fear of forgetting and replace it with secure back-up plans, thus focusing the performance attention. With a liberated spirit, we can then enter the music wholeheartedly, eager to offer its beauty to the audience as a *healing gift*.

If we experience a lapse while practicing performance, we learn to "stay in the story," continuing with one hand or calmly retaining the flow at the next starting point. It is important to release this process often to feel comfortable with it. It is a skill we can learn.

During regular working sessions, we have learned this skill when we were young "go with a snail." The music is telling us, "Practice the facts." We are happy to know which passages to study extra and we have turned around the possible "ouch" or "whoops" reaction one might feel. This lighthearted approach injects a sense of freedom that carries over into performance.

We have indeed studied our music with dedication but in performance we are in a different mode. All is integrated by the forward flow of the "story" and we are immersed in this deep current of drama and emotion. With the security of our well-learned strategy, we are free to focus on its concentrated energy like a laser beam that draws us forward.

Nothing is more important in this way another expression of our nurturing. We are protecting their vulnerable emotions rather than simply teaching the music and hoping for the best.

Our concern for their welfare is received in *being opened, leading a depth and personal meaning to their experience*. We encourage the *richly aware* of giving the beauty of the music to people in the audience, conveying the *idea of beauty* so the student has fun through our philosophy and program.

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### Tone Quality

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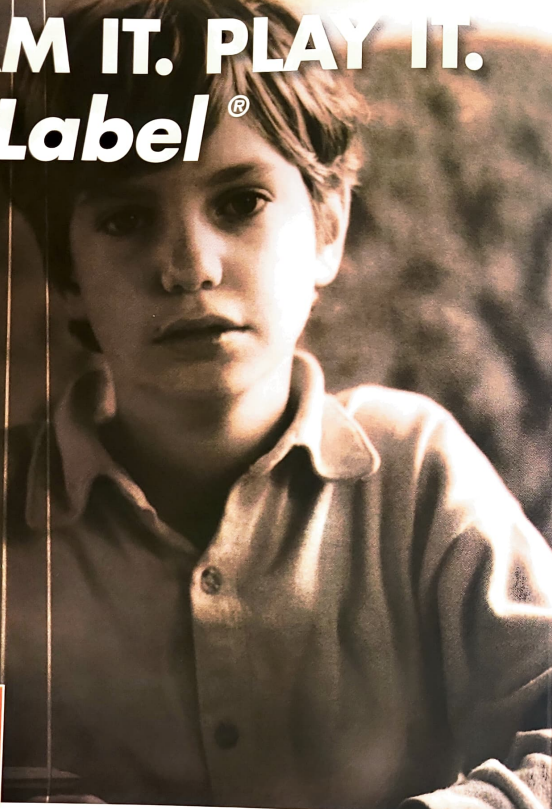
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whether to major in music at college. The student is just reaching a stage of maturity capable of contemplating, with a dash of reality, the answer to the question, "What do I want to be when I grow up?" Glamorous concert and recording artist, touring the world and making lots of money? Not likely. Orchestra player? Maybe. Chamber musician? Sounds like fun; can you make a living doing that? Umh, what else is there? What's that? Teaching? Gosh, I hadn't thought of that. No, I don't think so. I want to perform!

At this point in the thought flow, you have some wonderful news for your student: teaching is a performing art! It's another way to share with others, with passion and wide-ranging expressive nuance, your enthusiasm for music, your unique blend of thoughts and feelings about some of the greatest creations of the human spirit, some of the most profound manifestations of human genius.

Teaching has many ways to fit into a musician's life. It can be part of the balance of musical endeavors for the freelance musician. It can be an enhancement to the professional experience of the orchestra player. For the private studio teacher, the college professor, and the K-12 music teacher, it is the centerpiece assignment. It is this last option, the school music teacher, which most often is overlooked or undervalued as a career option. And that's too bad. Our profession is unbalanced at the supply end. We're cranking out far more orchestral musician candidates than there are vacancies, and far too few Music Education majors to meet the chronic teacher shortage, especially in strings. There are many reasons for this, and one of them is that high school students aren't mentored in that direction. Teaching in the schools comes with many fringe benefits: great calendar, job security, good salary, health insurance, retirement plans, nice alignment of vacation and holiday times with the schedule of one's children. Every day is interesting, new, and soul-filling.

If you're reading this, given the target audience of this publication, I'm confident you're doing a fine job as a teacher. Suzuki students are generally among the best trained in the country. But do ask yourself this: Could I be doing a better job as mentor, providing my students with a clear picture of what it means to be a music major in college, and of the full range of needs and opportunities of our noble profession? ♣

**Gerald Fischbach** is Professor of Violin and String Pedagogy at the University of Maryland-College Park, where he is Chair of the String Division. He has appeared to high critical acclaim as violin soloist and chamber musician throughout North America, Europe, Russia, China, Malaysia, Australia, and New Zealand. He has recorded for CRI and Archive.

As a teacher, Dr. Fischbach has distinguished himself working with students of all ages, and has established an outstanding professional rapport with private studio teachers and school music educators. His private students are winners of numerous prestigious awards and competitions. Dr. Fischbach is one of the world's most respected string pedagogues. His method books and arrangements are popular throughout the U.S. and abroad. He is in great demand around the globe as workshop presenter, adjudicator, clinician, and guest

conductor. Dr. Fischbach served as Director of the renowned International Workshops, a leading summer seminar for 33 years and has served as President of ASTA and currently served on the Advisory Board of the MTNA Foundation.



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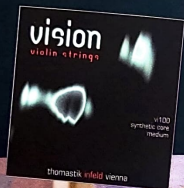
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## What Students Should Contemplate Before College Auditions

I use an ever-expanding list of criteria when attempting to select the most suitable violin students for my studio. A teacher must attempt to determine, from a brief audition, not only a student's skills but also the likelihood for a productive copasetic working relationship. Beyond the keen intellect and talent required to play the violin at an advanced level, I have learned that other factors more significantly impact the final outcome of a student's college career.

Providing that they are sufficiently prepared, assessing a student's technical and musical development at their audition is not terribly difficult even if they are quite nervous. I look to such basic indicators as posture and instrumental set up; ability to hear pitch relationships; attentiveness to the components of tone production; musical and stylistic understanding; and any creative, personal or individual expression. (The last category blossoms and matures especially during the college-age years.) Manageable repertoire choices in the end better represent the current level of the student and suggest their potential. Overall, a healthy, physically related technical approach provides the best foundation for continued, speedy progress.

In addition to solid violinistic and musical training, a student's attitude, personality and perspective profoundly affect the degree to which they will succeed. I therefore meet individually with prospective students who have requested my studio to gather additional information.

I gauge their level of enthusiasm, commitment, and passion for music making, an indispensable component for an artist. Invariably the other skills one needs for success (i.e. discipline, organi-

zation, professionalism) develop organically from such an important life priority.

2. I elicit the student's career goals, aspirations and dreams to determine if they are realistic and well founded, and whether I will be able to help the student realize them. This evaluation has contributed to a consistent record of both job and graduate school placements.

3. I invite students to list their strengths and ongoing challenges—often the former category provides them considerable pause. I then prompt their answers, thus affirming and recognizing their accomplishments. This telling exercise reveals their awareness and desire to address the various issues in need of improvement.

4. I then offer my perspectives and outline a suggested course of study in pursuit of these goals.

This dialogue proves tremendously enlightening, clarifying and informational for both student and teacher. Agreeing upon the general direction of study forges a relationship built on trust and shared purpose.

Prospective students should visit the teacher's master classes and private lessons with current students. I suggest this practice to all of my students applying to music programs because of the wealth of information it provides. The benefits are twofold—the student can objectively evaluate the particular teaching style and witness firsthand studio priorities while gauging the general level of the peer group in which they may eventually find themselves.

Encouraging students to explore and embrace their interests and coalesce them into a career aspiration provides a meaningful context for their musical studies in college. Although goals may change,

a strong focus is the best determinant of their success. Only musicians mindful of the purpose of music in their existence can meld their passion and life's work. ♣



David Salness, violinist, has attained international recognition as a performing artist and teacher. He has appeared in such renowned venues as Carnegie Hall, the Kennedy and Lincoln Centers, Library of Congress, Salle Pleyel, Concertgebouw, and Wigmore Hall. His performances are broadcast by National Public Radio, Radio France, Bavarian Radio, and the British and Canadian Broadcast Corporations. Mr. Salness' recordings are found on the RCA, Telarc, and Centaur Labels among others. An alumnus of the Cleveland and Curtis Institutes, his teachers include David Gerson, Ivan Galamian and Jascha Brodsky and Josef Gingold. Mr. Salness has collaborated with many ensembles including members of the Guarneri, Juilliard, and Cleveland Quartets. He has enjoyed a long association with New York's Chautauqua Festival and has participated in Aspen's Center for Advanced Quartet Studies and in the Ravinia, Newport, Banfill, and Mosby Mozart Festivals. Mr. Salness was for twelve years a member of the Audubon Quartet and won the Deutscher Grand Prix as a member of Niska in the 1985 Estlin International String Quartet Competition. A founding Artistic Co-Director of the Left Bank Concert Society, Mr. Salness is a member of the Left Bank Quartet and performs regularly with the Simonsbury Chamber Players. His students have garnered top prizes from such major international competitions as Indianapolis, Mendham, Schuler, Naimburg, Eyal, Boreloux and Banfill. Mr. Salness is Associate Professor at the University of Maryland and Distinguished Teacher of Violin at the Brevard Music Center and Head of Chamber Music Activities at both institutions.

# Memories of Dr. Suzuki & Other Retreat Experiences

Fresh sea air. Relentless warm sunshine. Cerulean sea, sometimes velvet, sometimes turquoise satin, its ruffle nibbling at the smooth white sandy shore or splashing plumes of spray upon craggy rocks.

by Carmen Wise

In between the seminars and talks at the Retreat at the magnificent

Asilomar Center on the Monterey Peninsula on the California coast, I walked 40 miles along the shore, enthralled by nature's beauty and never got tired of waving to the deer who watched my every move.

The Retreat offered a moving feast of delicious freshly prepared meals, and many conversations with old and new friends day after day. I felt surrounded by *la crème de la crème* of the Suzuki world. They came from all over the US, from England, Iceland, Italy and even Canada. Many of the pioneers, including Dr. Suzuki himself, were missed. All were talked about with loving sentiment.

London teacher Felicity Lipman, who studied with Dr. Suzuki over twenty years in Matsumoto while founding the British and the European Suzuki Associations, in effect brought him back to life for an hour or so. I myself had visited Matsumoto for one day in 1974 during my travels through Asia. With my daughter, then four, I followed him around as he taught various classes. I remember his session with teachers. He would toss his bow straight in the air and nonchalantly catch it as it fell. As it turned out Felicity could have been in that group that was the year she first went to Matsumoto.

Though a long time science fiction buff, I don't believe we need a machine to travel through time. We have our memo-

ries and our imaginations. Felicity facilitated that mode of time travel for me, bringing Dr. Suzuki in his full vitality right into our midst. She smiled as she spoke of his energy, his humor, his penetrating and accepting gaze, his generosity and his life force. Suzuki is missed to the point of heartbreak. He was the embodiment of one who walked and talked in service to humanity. Felicity said that it was as if he could see right into one's heart—had x-ray eyes. He was one who could tap into anyone's life force and put it to work. He believed that everyone arrived on this earth with a purpose, just as a tree fulfills its destiny with a little air and water.

Dr. Suzuki created that air and water for the little child through his method of learning the violin through nurturing and love. His mission was one of peace. He believed that just as a child learns his language naturally in a loving home, so can he learn not only to play an instrument and make music, but learn to be a nobler being.

## Joanne Bath's Presentation

Also in keeping with Dr. Suzuki's spirit, the last talk on Monday morning was by Joanne Bath who chaired Felicity's talk by emphasizing that listening is the whole key to the Suzuki philosophy. She said that Dr. Suzuki knew much about child development before it became documented theory. Children's eyes aren't ready for reading un-

til about the age of nine. The notes tend to swim around the page. They learn about their world intuitively, through exploring, feeling, and most importantly listening. Joanne defended Suzuki's tenet that all the music needs to be taught by ear up to Book Four. Music becomes a part of their life force and not just symbols on a page. The student and the music become as one. Students do not have trouble picking up reading later on.

"Talk about Suzuki and his ideas every chance you get," Joanne implored. "Train your parents. When you give them a hand-out, have them read it before they put it away and verbally explain what is on the paper."

And so at my recent recital, I talked about Suzuki and how it has created talent in thousands and thousands of children who could do things that formerly only the most talented could manage: play by ear, improvise, transpose, and memorize easily. The recital itself with its parade of Suzuki students illustrated Dr. Suzuki's philosophy. As a Suzuki teacher, I shared with the audience of proud parents and relatives. I didn't think about the glitches, just about such traits as improved tone, beautiful intonation, posture as their instruments were extensions of themselves, and their music. Each child excelled and shone in his her own light. Not only does Dr. Suzuki philosophy, followed closely, lead

to a sense of security, peace and accomplishment, it is also inspirational to the performers as well as the audience. How can we all not be better persons after witnessing such results.

Laubig Berthelsen kissed his pupil George Emerson and asked him to pass the kiss on to his students. And so he did and so was that kiss passed on to his student's students, for generations to come. So can we pass on the wisdom and nobility of our Dr. Suzuki, not with a kiss, but with ourselves.

I wasn't able to attend all the talks but here are some of the ones I found very interesting and helpful:

## Facilitative Leadership: How to Maximize Other's Contributions

Jeffrey Cufande (Idea Architects) provided tools and procedures for allowing an organization, to build its sense of community and to become more effective. He also emphasized the role of the leader in an organization otherwise referred to as a "facilitator", and discussed authenticity and principles of teamwork, among other topics.

**HOT TIP** from Cufande: If the group is having trouble arriving at a decision or plan, changing the environment is one of the best ways to change behavior.

## European Suzuki Association

Panelists Felicity Lipman (UK), Christine Magnesser (UK) and Haukur Hannesson (Iceland) gave us a fascinating look at the European Suzuki Association. They announced that ESA has twenty-one member countries with twenty languages being used. These countries cover the geographical areas of Europe, the Middle East, and Africa.

ESA has a rigorous teacher training programme with extremely high standards. Teacher trainers must have all music memorized and must complete five levels of repertoire - Level 1: Book One / Two; Level 2: Book Three; Four; Level 3: Book 5/6; Level 4: Book 7, 8; Level 5: Book 9/10. A panel of three from three different countries adjudicates each Teacher Trainer.

## Joanne Meb's Closing Address

Joanne did an excellent job of pulling together the various threads of the different talks and placing them in the context of the Suzuki Method and philosophy. [At the end of the session, we each received a special fortune cookie with wise words from Dr. Suzuki.]

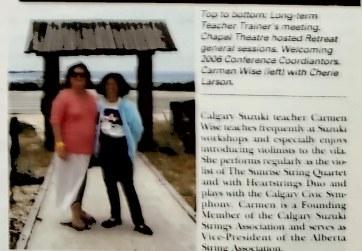
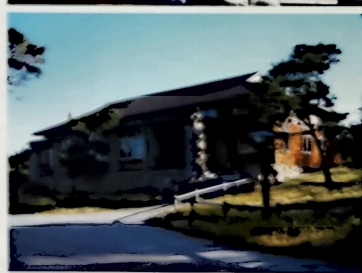
## AND SO IT GOES

Participants in the Leadership Retreat came with personal goals in mind and went home with a renewed sense of investment in the Suzuki Association at large. What each of us does in our own home studio reverberates through the entire Suzuki world. We were given new and interesting tools to help us accomplish greater things. We were refreshed not only by our friendships with each other, but by the chance to be in such a lovely setting by the sea, away from the hectic pace of our worlds at home. We came away with a renewed sense of who Dr. Suzuki was and how important his message was, and I believe that many of us dedicated ourselves to keeping his spirit alive in our communities.

We also came to know and greatly appreciate those hard-working people behind the event—Pam, Karen, Kathleen and many others—who pulled a genuine *tour de force* in organizing this Retreat with her team.

It is good to know SAA is alive, thriving, and constantly renewing itself and in such good hands indeed!

Please see the SAA website for a further description from Carmen's notes, along with notes from sessions by Caroline Pease ("Music Theory: Method, Technique, Approaches"), ESA representative Haukur Hannesson (the topic of "Tourism"), fundraising expert Lisa Bruchman (special event fundraising), and the new viola books by William and Doris Praelig.



Trip to bottom, Lung fern  
Teacher Trainer's meeting  
Chapel Theatre hosted Retreat  
general sessions. Welcoming  
2006 Conference Coordinators,  
Carmen Wise (left) with Cherie  
Larsen.

Calgary Suzuki teacher Carmen  
Wise teaches frequently at Suzuki  
workshops and especially enjoys  
introducing violinists to the viola.  
She performs regularly as the violist  
of The Sunrise String Quartet  
and with Heartstrings Duo and  
plays with the Calgary Civic Sym-  
phony. Carmen is a Founding  
Member of the Calgary Suzuki  
String Association and serves as  
Vice-President of the Alberta  
String Association.

# CAN YOU IMAGINE...

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Annapurna (above) follows the score of her first composition while a quintet of professional musicians prepare to perform and record it as part of the Vermont MIDI Project's OPUS 9 concert and CD. The Vermont MIDI Project is an innovative program that uses Sibelius technology to teach music composition to students in grades 3-12. To learn more, please visit: [www.vtmidi.org](http://www.vtmidi.org)

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\*Site Licenses and 5-User Lab Packs Available for Schools



Left: Felicity Hipman (left) and Carol Tarr. Above: Marilyn O'Boyle (left) with Joanne Martin.

Thanks to Karen Phelan, Kathleen Spring, Kim Meier-Sims and Carmen Wise for providing Retreat photographs.



Above: At lunch, Lisa Zushko with husband Doug. Right: Picnic dinner.



Left: Canadian participants. Above: Blake and Regan Brasch.



Above: Oregon Institute Directors, Kathie Reed and Cynthia Scott. Right: Sunset on the beach.



Many thanks to all who helped with the 2005 Leadership Retreat—planning, hosting sessions, sharing presentations and filling in with hundreds of details prior to and during the weekend. And to all who attended, thanks for sharing your ideas, experiences, suggestions and enthusiasm in a lovely, inspiring setting.

Among the many to whom the SAA owes its appreciation ...

Fay Adams, Gilda Barston, Joanne Bath, Joanna Binford, Lamar Blum, Anne Bowman, Trina Christensen, Winifred Crock, Carol Dallinger, Pat D'Ercole, Pam Devenport, Bill Dick, Teri Einfeldt, Christie Felsing, Lorraine Fink, Linda Fiore, Caroline Fraser, Nan Freeman, Linda Gutterman, Nancy Hair, Julia Hardie, Marilyn Kesler, Doris Koppelman, Allen Lieb, Nancy Lokken, Dave Madsen, Armena Marderosian, Dee Martz, Joanne Melvin, Debbie Moench, Rick Mooney, Clorinda Noves, Diana Nuttall, Carol Ourada, Mary Craig Powell, Doris Preucil, William Preucil, Doris Preucil, Carrie Reuning-Hummel, Paul Salerni, Cheryl Scheidemantle, Diane Schroeder, Lucy Shaw, Ramona Sirling, Dan Swaim, Gwendoline Thornblade, Carol Waldvogel, Elizabeth Stuen-Walker, Barbara Wampler, Cathy Williams, Michiko Yurko, and the staff at Asilomar.

We are most grateful for the participation of our special guests from the European Suzuki Association: Felicity Lipman, Haukur Hannesson and Christine Magasiner. Thanks also to our guest clinicians: Lisa Bennett, CFRE, Jeffrey Cufaude, Dr. Robert Duke, David Scheidemantle, Esq. and our sponsor Sibelius USA, Inc. and Sibelius representatives, Bruce Munson and Mark Rich. Of course, we are, as always, most grateful for the work of staff and volunteers, both on site and behind the scenes.

Leadership development is valuable to all SAA members, no matter what positions they hold in the Suzuki community. Our next Leadership Retreat will be held May 25-28, 2007. Consider being a part of a uniquely valuable experience!

# Good to Great: Entrepreneurial Leadership in Higher Education

Summary by Christie Felsing

Sunday's keynote speaker was Dr. Richard Miller, president of Franklin W. Olin College of Engineering, a newly established institution in Needham, Massachusetts. Dr. Miller described the creation of Olin College, the management of its leadership team, and its innovative curriculum. Unique to the academic world, Olin speaks to the need for fundamental reform of engineering education by incorporating some aspects of the Suzuki philosophy.

As Dr. Miller shared, "It isn't everyday that a respected national philanthropic foundation decides to spend nearly a half billion dollars to create an entirely new educational institution. Such bold action doesn't happen without strong convictions about the need for change in higher education, and a clear vision for the future of engineering and its role in the national economy. As a result, the founding principles of Olin College of Engineering include (1) all students are provided with full 4-year tuition scholarships based entirely upon merit, (2) there are no academic departments, (3) faculty do not receive tenure, (4) the curriculum emphasizes learning by discovery through challenging projects, and (5) core values and teamwork are dominant cultural characteristics." During his talk, the founding president described "some parallels between engineering and music education, and provided personal insights and leadership lessons learned from the challenging experience of building the institution from a clean slate."

It is clear from a visit to the Olin campus that the Suzuki philosophy is embedded in Olin's environment. From creating a stepwise sequence of instruction, to nurturing their students (and faculty) in a positive setting, to learning by doing, to spreading the passion of what their life work involves, to learning the skills of teamwork and entre-

preneurship, Olin's innovative curriculum works on teaching life skills through the medium of engineering. This training is referred to as a "360 degree education." It also aims to give back to the Needham area through its student community relations program. "Although the first class won't graduate until May 2006, the Princeton Review recently rated Olin College among the top 20 colleges in the nation in 14 different categories." Its core leadership team of five has attracted 30 faculty from such prestigious institutions as MIT, Harvard, Vanderbilt and CalTech to join this start-up college, creating a student-teacher ratio of 8:1. Such individualized attention works hand-in-hand with Franklin Olin's strong belief in giving everyone an opportunity.

Dr. Miller began his talk asking, "Is there anything that a musician can learn from an engineer?" Yes indeed, since many of the same skills are needed for both professions. For example, communication, teamwork and creativity are three necessary components for an engineer (despite the common assumption that engineering is only about math and science). Engineers tend to ask "why not?" and consequently have a strong sense for innovation. If one can imagine it, one will be able to create it. This same concept is applicable in the music world. Thus, the conclusion was made that engineering is a performing art. Additional "lessons from music" include the art of discipline, or sustaining a tedious task and thereby increasing one's attention span. Precision or attention to detail, creating beauty and grace, developing patience, listening to others, as well as finding one's own voice were also applicable to both fields of study. "Lessons from Suzuki" were drawn from Dr. Miller's experience as a Suzuki par-



ent. Seeing the Suzuki philosophy in action, he became aware of its teaching implications for other subjects. Teaching ingredients such as having a commitment to the individual, creating a balance between encouragement and correction, and building confidence through performance were witnessed. Inspirational teachers were not only teaching the music, they were teaching the person and building a relationship that enabled learning to occur. This environment was a key to success and exactly what Olin has created.

Olin's leadership team drew upon *The Art of Innovation* (by Thomas Kelly, founder of IDEO) and *Built to Last* (by Jim Collins) to develop the basis of its philosophy. During his talk, Dr. Miller discussed Collins' subsequent book *Good to Great, Why Some Companies Make the Leap... and Others Don't*. This book tracks eleven businesses that have moved from average to great and describes how they accomplished the change. Top how they were creating Level 5 Leadership. Good-to-great leaders placed priority on selecting the right people for the job, or as Collins states, "get the right people on the bus, the wrong people off the bus, and then figure out where to drive it." By beginning with "who" rather than "what" these companies could improve and adjust to our constantly changing society. Once this core team was formed, leaders could then analyze the best route to greatness through vision, strategy, and organizational study. They were committed to the lasting success of the company, "being ambitious first and foremost for the company, not themselves."

In improving a company, Collins remarks, "confront the brutal facts of your current reality...and maintain unswerving faith that you can and will prevail in the

end, regardless of the difficulties." The management team must lead with questions, not answers. This empowers the group as they work together to solve over the answer. Integrity is a must to create an environment where the truth is welcome and colleagues "have the opportunity to be heard...and engage in dialogue and debate, not coercion."

Collins compares the behaviors of a hedgehog and fox to companies moving from good to great status. While "a hedgehog reduces all challenges and dilemmas to simplistic ideas...a fox is crafty, yet lacks consistency." He labels this the "hedgehog concept." Collins suggests companies formulate a mission statement that focuses on a simple guiding concept or principle. Authenticity, not bravado, is crucial. This hedgehog concept consists of three components: identifying your passion, understanding your economic drive, and comprehending what you do best.

Companies who made the leap to greatness were infused with a culture of discipline. This involved staying focused on the mission, hiring disciplined people who do not need to be managed, and giving full financial support to those areas within the company that fit the hedgehog concept. Employees were given freedom with this structure. Thus, building up through disciplined people, disciplined thought, and disciplined action allowed companies to make a breakthrough to greatness.

This build-up and breakthrough is a gradual process, as compared to a flywheel or metal disc mounted on an axle. It takes time for a transformation to take place, thus no dramatic or sudden changes should be

initiated. Rather, repeated pushes in the desired direction create the momentum to catapult the flywheel into motion. Likewise, it takes time to build success in a company. Moving from good to great is a step-by-step process that eventually results in change for the better. Opposite of this concept is what Collins calls "the doom loop." Initiating a new program without establishing momentum leads to disappointing results. There is no build-up or accumulated momentum and leaders react without fully understanding the ramifications. This vicious cycle continues as a new fad is tried. Coherence and consistency are keys to the flywheel, but absent in the doom loop.

Companies that move from good to great are built to last and endure the test of time. They consist of Level 5 leaders, who have first established the "right" team of players before putting their plan into action. Their employees function in a disciplined, flywheel environment adhering to the "hedgehog" concept. Creating such greatness is based upon having the passion for what one does. "For, in the end, it is impossible to have a great life unless it is a meaningful life. And it is very difficult to have a meaningful life without meaningful work." So much meaning and passion are evident in both the creation of Olin College and in the significant contribution Dr. Suzuki made to this world. Thanks to Suzuki's lifelong work, we all can see the greatness of his belief that "every child can be educated given the proper environment."

The creation of such an environment, whether in music, engineering, or business, is what Dr. Suzuki, Dr. Miller, and the *Good to Great* companies have in common.

For further information on Olin College of Engineering, please visit [www.olinc.edu](http://www.olinc.edu).

- 1 Jim Collins, *Good to Great* (New York, NY: HarperCollins, 2001), p. 13.
- 2 Ibid., p. 30.
- 3 Ibid., p. 13.
- 4 Ibid., p. 74, 75.
- 5 Ibid., p. 91, 119.
- 6 Ibid., p. 210.
- 7 *An Introduction to the Suzuki Method* (Secaucus, NJ: Suzuki Method International, 1984), p. 3.

Dr. Richard Miller was appointed founding President of the Franklin W. Olin College of Engineering on February 1, 1999. He also holds an appointment as Professor of Mechanical Engineering. Before joining Olin College, he served as Dean of the College of Engineering at the University of Iowa from 1992-99. At Iowa he initiated a comprehensive curriculum revision, a major facilities expansion and modernization project, the first major private capital campaign for the College of Engineering, and innovative Technological Entrepreneurship Certificate Program, and an increase in external research funding by more than 50 percent. He spent the previous 17 years on the engineering faculties at the University of Southern California where he held the position of Associate Dean for Academic Affairs and the University of California, Santa Barbara. He and his wife have two children and were active Suzuki violin and piano parents at the Preucil School of Music.

Christie Felsing is Assistant Director of the Preucil School of Music in Iowa City, IA. She received her B.M. in violin performance from the UVA-Ladson and M.M. from SLE-Edwardsville with John Kendall. From 1994-96, she was a faculty member of the University of Hartford's Hart Suzuki Program, where she was Assistant Suzuki Chair. Christie served as Violin Coordinator for the 2004 SAA Conference and is presently serving on the SAA Board of Directors.



Opposite page: Dr. Richard Miller and Christie Felsing. Above: Wildlife at Asilomar. Right: Enjoying an outdoor meeting in the sun.



# SAA 12<sup>th</sup> Conference— “Always with Excellence”



May 26-29, 2006  
Minneapolis, Minnesota

## Student Participation Opportunities

The theme of *excellence* resonated with all our members at the last SAA Conference. Due to this enthusiastic response, the theme for the SAA 12<sup>th</sup> Biennial Conference is “Always with Excellence.”

In keeping with this theme, the SAA Conference Team has been perusing proposals that reflect excellence in the following ways: teaching, performing, and communicating; keeping excellence in sight in today’s society, as we grow as teachers, and as our students progress; nurturing parents along the way; stimulating musicianship skills; and developing our skills in the areas of child development, special needs and alternative music styles. Attendees will be able to choose from over 125 area specific and general sessions. The deadline for teacher proposals is September 30, 2005. Forms can be found on the SAA web site, or you may post your proposal online.

As always, the SAA Conference will feature a group of highly regarded masterclass clinicians, a clinicians’ concert, the International Ensembles Concert, the Suzuki Orchestras of the Americas. Parent Day sessions, the Piano Concerto Concert and a showcase of quality exhibitors in the music industry. Keynote speakers will include senior vice president of Kawai America Corp., Brian Chung, and beloved Suzuki pioneer, Alice Joy Lewis. Plan to come early to the conference and experience the Research Symposium, co-sponsored by the American Suzuki Talent Education Center and the SAA. The special event takes place on Thursday afternoon, May 25, 2006.

Because of our success in working with the facilities at the past two conferences—along with the travel convenience and hospitality Minneapolis has provided, the SAA Conference will be held in once again at the Hilton Minneapolis and the Minneapolis Convention Center. The land of 10,000 lakes offers at least 10,000 things to do! Take a boat ride on the Minneapolis Queen and experience the history of downtown Minneapolis. Visit the nation’s largest enclosed shopping and entertainment complex—more than 500 stores, restaurants and attractions. Choose from a variety of theater productions—Minneapolis boasts more theater seats per capita than any other US city other than New York.

Watch for Conference registration brochures and information on the SAA web site.

The **International Ensembles Concert** showcases three to four Suzuki ensembles that demonstrate fine musicianship and careful preparation. Groups are selected through an application and video audition. Guidelines for auditioning are posted on the SAA web site. The deadline for applying is September 30, 2005. **Suzuki Youth Orchestras of the Americas (SYOA)** offers the opportunity for students to rehearse three and a half days with two guest conductors that culminates in a special SAA Conference Concert. Two orchestras are selected via application and video audition. The following individuals were selected to conduct the two youth orchestras: **Dr. Robert Gillespie**, Professor of Music at the Ohio State University and current president of the American String Teachers Association, is a frequent guest conductor of all-state, regional, and festival orchestras throughout the country and Europe. **Marilyn Kesler**, SAA Member and orchestra conductor in the Okemos Public Schools, has won numerous teaching awards and is the founder of the Okemos Community Education Suzuki Program. Guidelines for auditioning for SYOA are posted on the SAA web site. The deadline for applying is October 30, 2005.

### Chamber Ensembles

Pre-formed, experienced chamber ensembles can receive chamber music masterclass coaching from a selected guest clinician. Students must be pre-college. Trios, quartets and quintets are eligible. Please check the SAA web site for guidelines. Deadline is October 30, 2005.

### Piano Concerto

Accomplished Suzuki pianists have the opportunity to audition to perform a piano concerto, accompanied by orchestra. Applications and video auditions must be received by January 15, 2006. Applications are available on the SAA web site.

### Flute Choir

Suzuki flute students have the opportunity to rehearse as an ensemble during the SAA Conference. Guidelines for the audition process are located on the SAA web site. Deadline for applying is October 30, 2005. SAA member Wendy Stern will coach the selected flute choir. **Flute Stern** is a member of the dynamic and innovative group, **Flute Stars**, winner of the Artists International Competition and recipient of numerous grants. Ms. Stern began her Suzuki Teacher Training in 1994 and has coached flute ensembles and led the flute choirs at the ETSU Suzuki Institutes since 1997. She received her Master of Music degree from The Juilliard School, where she was a scholarship student of Julius Baker.

### Masterclasses

Students have the opportunity to perform for master teachers. The following instruments will be represented: violin, viola, cello, bass, piano, guitar, flute, harp and recorder. Suzuki students from across the Americas are selected through application and video audition. The deadline for applying is October 30, 2005. The following is a list of our 2006 SAA Conference master class clinicians:

#### Violin—David Kim

David Kim is concertmaster of the Philadelphia Orchestra. Mr. Kim started to play the violin at the age of three and began studies with the famed pedagogue Dorothy Delay. Mr. Kim has won numerous prizes in national and international competitions including the only American violinist to win a prize at the International Tchaikovsky Competition in Moscow in 1986. Mr. Kim is founder and artistic director of the Kingston Chamber Music Festival. Mr. Kim received his Bachelor’s and Master’s degrees from The Juilliard School.

#### Viola—Susan Dubois

Susan Dubois is Professor of Viola at the University of North Texas. Ms. Dubois was the viola winner of Artists International’s 23<sup>rd</sup> Annual Auditions and was presented in her solo New York recital debut at Carnegie’s Weill Recital Hall. Ms. Dubois holds Bachelor and Master of Music degrees from the University of Southern California, and a Doctorate of Music Arts from The Juilliard School.

#### Cello—Timothy Eddy

Timothy Eddy is Professor of Cello at The Juilliard School and New York’s Mannes College of Music. Eddy won the Gaspar Cassido International Violoncello Competition in Italy along with many other national and international prizes. He received his Bachelor and Master of Music degrees from The Manhattan School of Music.

#### Bass—Peter Lloyd

Peter Lloyd is principal bassist with the Minnesota Orchestra. He is also on the faculty of University of Minnesota’s School of Music. Mr. Lloyd has presented master classes across the country including The Juilliard School of Music, Philadelphia College for the Performing

Arts, and the University of Southern California. He holds a Bachelor of Music degree from The Curtis Institute of Music.

#### Piano—Brian Ganz

Brian Ganz is regarded as one of the leading pianists of his generation. Mr. Ganz has won numerous international and national prizes including two First Grand Prizes in the Marguerite Long Jacques Thibaud International Competition in Paris, a Beethoven Fellowship awarded by the American Pianists Association and a silver medalist in the Queen Elisabeth of Belgium International Piano Competition. Mr. Ganz is a graduate of the Peabody Institute of the John Hopkins University where he studied with Leon Fleisher.

#### Harp—Delaine Fedson

Delaine Fedson is on the faculty of the University of Texas School of Music in Austin and is an Teacher Trainer. Ms. Fedson has performed at many conferences and has toured Europe with the Austin Chamber Ensemble and played Carnegie Hall with the Texas Suzuki Tour Group, along with her teaching. Ms. Fedson serves as principal harpist with the Waco Symphony. Ms. Fedson founded the first Suzuki Harp School in Texas in 1986. She holds a Bachelor of Music in harp performance from the University of Northern Iowa, and a Master of Music in harp performance from the University of Texas at Austin.

#### Recorder—Clea Galhano

Clea Galhano, Brazilian recorder player, is known for her performance of early, contemporary, and Brazilian music. She has performed as a solo and chamber musician across the USA, South America, and Europe. Ms. Galhano studied in Brazil, the Royal Conservatory (The Hague), and the New England Conservatory of Music (Boston). She also serves on the national board of the American Recorder Society. Ms. Galhano is a member of the faculty at the St. Paul Conservatory, Macalester College, and the MacPhail Center for the Arts.

#### Flute—TBA

#### Guitar—TBA

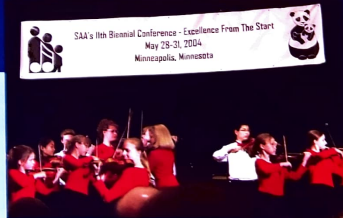
Conference Coordinators are listed in the Organizational News on page 7.

## Sponsorship Opportunities

The SAA 12<sup>th</sup> Biennial Conference has many marketing and sponsorship opportunities. Sponsors can reach almost 1,400 teachers, students and parents. Sponsor recognition continues long after the conference is over! For more information, go to the SAA web site or contact Karen Phelan at karen@saukuzuk.org or 303-444-0948 x 102. Sponsorship Packages include Exhibit booth(s), a Full Page Color Ad in Conference Booklet, Listing in front section of Conference Booklet, Conference Signage, Pre and Post Conference Mailing Lists, Web site recognition with link to sponsor’s home page from March to July in 2006, Recognition in *American Suzuki Journal*—Pre and Post Conference Journals, Recognition in SAA 2006 Annual Report

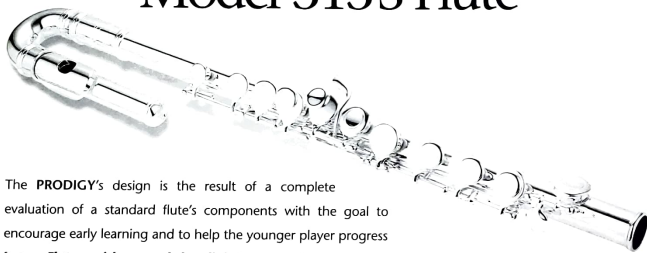
### SAA 12<sup>th</sup> Conference Sponsorship Opportunities at Platinum, Gold and Silver levels include the following:

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Platinum Sponsorship—Platinum Sponsor—**SOLD**—Kawai America  
International Ensembles Concert—Platinum and Gold



Suzuki Youth Orchestras of the Americas—Platinum and Gold Benefit Concert—Platinum and Gold  
Parents as Partners—Saturday parent sessions/recognition on 2006 videos—Platinum and Gold  
Friday Opening Celebration Reception—Gold and Silver  
Sunday Breakfast, Keynote Speaker—Gold  
Violin Master Clinician—David Kim—Gold  
Viola Master Clinician—Susan Dubois—Silver  
Cello Master Clinician—Timothy Eddy—Gold  
Bass Master Clinician—Peter Lloyd—Silver  
Flute Master Clinician—Silver  
Guitar Master Clinician—Silver

# The Jupiter PRODIGY Model 313S Flute



The PRODIGY's design is the result of a complete evaluation of a standard flute's components with the goal to encourage early learning and to help the younger player progress faster. **Flutes with curved headjoints were the first step. However, they remain full size in fingering as body and key design went unchanged.**

Unlike violin designs, which were scaled down to 1/2 size and smaller to encourage early learning, **flute mechanisms seen on instruments played by three year olds are essentially the same as those played by adults.** The PRODIGY model 313S is a breakthrough in functional design for teaching flute to the very young and those with smaller hands.



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Offset finger buttons on keys reduce the s-t-e-e-c-h required for small hands to play the standard tone hole spacing of the modern Boehm flute. Much like those seen on alto flutes



313S



Traditional Footjoint

Range is to low D. The D# key is on the body section, eliminating the need for the footjoint. Trill keys are also eliminated. This reduces overall weight to 12 ounces, 20% less than a standard model flute with curved headjoint. This also shortens total length and improves balance for the small player.

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## Communication: Essential for a Successful Suzuki School Program

By Rigo Murillo

As Suzuki teachers, excellent teaching is always our aim. We try to look for ways to improve our teaching ability, to grow as human beings and to be inspiring models for our precious students. However, though quality teaching alone is one of the treasures of our contribution as teachers, there are other aspects of the Suzuki philosophy that affect our local program's success, especially in our Suzuki public school endeavors. One of those aspects is how we shape the environment around the child's learning process and how we obtain cooperation from the human elements in that environment.

Dr. Suzuki's approach of shaping the environment into a positive launching stage for learning can be very challenging at times. Because our program in Greenville started just three years ago, like any other young program, the

ground-breaking work is yet to be completed. We have had a successful start in many areas like enthusiasm among administrators, teachers, and parents, inspiring concerts and presentations, demonstrations, and learning itself. The one element we always have to dedicate a conscious amount of energy and time to is communicating with all the pieces of the "human environment" that our students are exposed to at school.

Three principals, three secretaries, 21 classroom teachers, 232 students with their parents, not to mention the administrative employees such as the superintendent, special programs coordinator, community relations, volunteer chairman and civic organizations—and the list goes on. The foremost challenge of managing and promoting a successful Suzuki school program can be told in one word: communication.

## Community Awareness

It all starts with communicating the existence of the program in the community. One of the ways we can voice our mission is by publicizing who we are and what we do. I am often found in the store looking for something like paint stirrers when an attendant asks, "What do you need all these for?" I reply, "I'm the Suzuki violin teacher at two of our schools and I need some paint stirrers to make practice violins."

I often talk to the community relations coordinator in our school district. He has on several occasions come to our lessons and concerts to see our students, take pictures, write newspaper articles, etc. Those actions are always precious boosters for our developing young program. In Greenville, we are fortunate and proud to have a civic organization of people that have taken the burden of promoting and supporting the program in different ways. They donate and help raise money to purchase instruments, volunteer to help in group classes and assist with paperwork we may need, among other important tasks.

The Greenville Suzuki Strings Association was born as the Greenville Symphony League to promote the formation of a symphony orchestra. After revisiting the means of its purpose, they concluded that Suzuki string education was what the city needed to see an orchestra emerge. The organization then became



Rigo Murillo with Elementary Class.



the principal, I design a letter for all the students' parents who could be in the program—in our case, they are the kindergarten and first grade students. The letter is then delivered through the classroom teachers, and a reminder goes out a few days prior to the meeting.

At the meeting, which lasts under an hour, I present the history, goals, purpose, and mechanics of the local program, as well as a brief explanation of the Suzuki philosophy of learning, an excerpt of the *Natured by Love* video, and a delineation of the parental responsibilities. I invite experienced Suzuki moms or dads to share how rewarding and productive the learning journey can be, as well as how important parent support is. I have found that good, concise information goes a long way for these informational meetings in our school setting. I save a lot of the specifics for the parent seminars that are offered to the parents who would commit to the program. At the end of the meeting I have forms for parents to fill out who want to be part of our program.

a very important key to the creation of our program, persuading the school administrators of the benefits that a Suzuki strings program would bring to our city.

## Educating the School Staff

In addition to the challenges of creating local community awareness of the Suzuki approach, philosophy, and methods for the future of our programs, is the challenge of explaining the program to administrators, parents, and teachers. When I am trying to spread the message that every child can develop the ability to play an instrument, I find that there are people who may have a well-conceptualized idea of musical "talent" as something that you either have or can just hope to have. Fortunately, when our students perform for the first time, all those conceptions vanish. I have learned that having my students perform is one of the most effective ways of promoting what children can do for skeptical audiences.

Though concerts and recitals are an excellent way to demonstrate the successes of Suzuki instruction, I find it very helpful to provide handouts of materials that address the application of the Suzuki philosophy in many different areas and ways. These are distributed to the principals, administrators, teachers, counselors, and anybody who may be in contact with the student because these people are part of the environment of our school program.

I often seek the classroom teachers' "free time" to exchange insights on aspects of the program that may be improved. The topics are wide-ranging and include scheduling, parental attitudes and involvement, relationship of Suzuki philosophy to language learning, and how the students' involvement in the program has impacted the learning of other subjects.

## Initial Parent Communication

I think it is important to the future of our program to reach the parents before they even know what I do at school. At the beginning of the year, I try to show my friendly self to parents when I come in contact with them. If I have an opportunity to speak with them, I briefly tell them who I am and give them a concise description of how the program works.

Early in the year, I look for an afternoon to have a parent information meeting. After clearing the date (or dates) with

## Inter-School Communication

Communicating across different school campuses is an everyday challenge. I teach at two of our elementary schools and, even though I have the same procedures and activities at both, I need to make sure the information is customized and tailored to the dynamics and culture of each campus. Additionally, communicating with the support personnel about all aspects of the program is key to a good working environment. I often communicate with the school district administrators in addition to each specific school administrator. I find that if I communicate the important dates, meetings, concerts, and aspects of the program to the school district officials, the success of those activities improves considerably.

## The Student as Communicator

One of the most effective and important ways of communicating our message of beautiful souls, music, love, and enthusiasm to the surrounding community is through the message we give to our students. They are the ultimate link of the chain that will eventually transmit the message to the other links. Even though they are the youngest links, our students will have a transcendental impact on the other parts of the human environmental chain. When our students transmit an exhilarating enthusiasm and joy for learning, an exceptional ability and deep self-esteem, it causes all the surrounding people to be more willing and open to promote our program, and ultimately, Dr. Suzuki's approach, philosophy and cause. ♣

Rigo Murillo founded the Greenville, TX, Independent School District Suzuki strings program in the fall of 2002. He received an artist's diploma in violin performance from the Otilio Yulizhi Institute in Mexico City, where he studied with Sergei Gorbunov, former concertmaster of the CSNR Radio Music Orchestra. Rigo graduated with honors in Music Performance and studied a community orchestra and taught Suzuki violin private and group lessons. He has been concertmaster of the USM Symphony, where he performed with the Meridian and Mississippi Opera Orchestras (MSO), Pensacola Symphony (FL), and the Acadiana Symphony (LA). Rigo has received Suzuki teacher development courses with Michele George, Paul Landefeld, Pat D'Ercole, and Joanne Melvin.

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# The Road Less Traveled

## A Story of Autism

by Joseph Kaminsky

*"Two roads diverged in a wood, and I took the road less traveled by, And that has made all the difference." — Robert Frost 1874-1963*

I remember it like it was yesterday. Those words ricocheted through my brain like a bullet fired in a stone cathedral. "My diagnosis autism, for both of your boys," asserted the pediatric neurologist.

"I think your older son will be OK, but I am really worried about your younger son." Not knowing much about autism, my reaction was muted, but the severity of the situation lay in the months ahead.

"What causes autism?" I asked, "...and what can be done to help my boys?" The neurologist shrugged as if he was tired of always being the purveyor of dream-smashing responses. "The cause is unknown, probably a combination of genetic and environmental factors. *There is no cure.*" Those were the words that struck me hardest. Phoning my wife, I told her about the diagnosis. Neither of us knew much about autism. Eight years later we still don't. However, we were about to embark on the less-traveled road. We were setting out to try to raise children with special needs.

Autism is an enigma in our society. The prevalence of this affliction has become commonplace. In fact, according to a New York Times front-page feature article (June 25, 2005), autism affected one child in 10,000 in the 1980s, while in 2003 it now affected one child in 166! Researchers are clueless as to why the sudden increase has taken place. Boys seem to be more susceptible to this disease. Many treatments have been suggested, but none approved by the AMA. Autism is also an extreme stressor on family life. Psychologists claim

that having a child with autism either galvanizes a family, bringing them closer to try to combat the disease; or divides families, as the stress of doctor visits, multiple therapy sessions each week, counseling sessions, and having to deal with autistic behavior every minute of the day becomes too much to handle. Unfortunately in my situation, it was the latter case. Less than two years after learning of our boy's diagnosis, my wife desired to end our marriage of 14 years. The wind had truly been taken out of my sail, first with my boys, then with my wife. Over the next year and a half, the stress of my situation would unfortunately cause me to lose 23 pounds.

When it came to the boys, there was no time to waste. My ex-wife and I set about trying anything that could possibly reverse

**I have been working on Twinkle myself for 37 years, and have been hearing my students play it for 30 years now. It's not what piece you are on; it's enjoying the evolutionary process.**

autism. We had to have a united effort in order for this to work. We tried so many therapies. First there was genetic testing, EEG brain scans, psychological testing, allergy testing and the subsequent implementation of a gluten-free, casein-free diet. This was followed by occupational, physical, speech, and music therapy. Applied Behavioral Analysis (ABA) was started and is still ongoing for Daniel, my youngest son. When your children are faced with a crisis, you are willing to try almost any-

thing. Even far-fetched ideas like the administering of intravenous secretin, anti-psychotic drugs such as Risperdal, and stimulants such as Ritalin were tried. Both boys still take over 20 daily vitamins and digestive enzymes. There has been no magic bullet, only shots in the dark.

Every year or two I hear a familiar statement coming from the parents of one or the other of my young students. "My child has been on Twinkle for 15 months. Can't she move on? She is getting pretty bored?"

I try to remind those parents that I actually told them when they first started lessons that the average length of time from the very first lesson through Twinkle graduation was one year. I also assure them that I have been working on Twinkle myself for 37 years, and have been hearing my students play it for 30 years now. It's not what piece you are on; it's enjoying the evolutionary process. "In fact, my own son has taken six years to get to Aunt Rhody," I asserted, "...and he and I, while having our normal ups and downs, have pretty much loved every minute of it."

Yes, Suzuki training has also been a big part of Nicholas' autism therapy. Together with nutritional supplements, speech therapy, special education classes, Kumon math and reading, and now Boy Scouts, I feel Nick is being given a real chance. This is a chance to earn what almost everyone else takes for granted, a chance to maybe someday live independently.

Of course, I have tried Daniel on the violin too, but he just doesn't! He has the attention span yet. He just throws the bow on the floor, or starts wiggling it back and forth while spewing seven tone noises throughout the house. Clearly Daniel is facing a future where he will have to be cared for by somebody for the rest of his life. How wonderful it would be if we could

get Nicholas far enough along that he could live independently and have a chance to learn in after his brother. This is really a race against time. We are only on this Earth for so long. When the mom and dad are no longer here, how can we present the possibility of both boys being institutionalized, perhaps even in different facilities, never to see each other for the rest of their lives? Parents of special needs children are facing these challenges every day.

I take the old how out of the black case. Bow hair is dripping from the bow, tickling the case like an affectionate cat's whiskers. How fortunate that my cousin still had her daughter's old violin in her closet. Sarah had stopped playing the violin over 20 years ago. How fortunate that Nicholas and I had paid a visit to my cousin in Baltimore on our way to Washington, DC.

Nicholas beamed when he was gifted that violin. He asked if he could take it to school and play it for his class. It was just an old Suzuki Nagoya violin. Nick's first full-size violin, but not his. I also symbol of something Nick could do that most of the other students in his class couldn't do, play the violin. For a child with autism, who must exert a tremendous amount of effort even to approach what his "normal" classmates do with such ease, the chance to have a feeling of success is so wonderful. For a father to see his son believe, even if for an instant, that he *can* do something, this is one of the greatest joys that can be experienced.

Nick, with his autism, knows that he is behind the other children in his class. He knows that he was held back a grade level. He is totally aware that his brain is different and that he has to go to the "special" classroom. The heartbreak that I feel every time Nick says, "I am not smart, my brain is damaged," is beyond what a parent of a "normal" child can comprehend. Sometimes living awake at night while trying to sleep, those words pervade every corner of your body while you blankly stare at leaf shadows, blissfully dancing on the moonlit bedroom ceiling.

"Why can't Nick realize that he actually *is* quite smart and very creative, he just learns differently than other children?" You need constantly to reassure your child about his intelligence. It takes years to build their confidence up, but only one day to undo all of that building. And it can be undone by one off-the-cuff comment from a classmate, a school teacher, a parent, a neighbor, even by a music teacher.

Nick has been playing the violin for six years now. The pot he feels when he learns a new piece is what beyond what most of my students feel. When he learned Lightly Row, he wanted to present a home recital. He lined up a half-dozen chairs on his own in the music room and asked everyone in the house to come and hear his recital. Then he proudly played his prized solo and subsequently took six bows. The next day he even tried teaching Lightly Row to our neighbor's daughter. It may take Nick forever to get out of Book 1, but he *can*!


One of the highlights of each year for me is taking my sons to a Suzuki institute. At seven to the American Suzuki Institute at Steven's Point for four years now. The first two years I could take both of my boys. Daniel would stay in the childcare room, but now he is too old to be accepted there.

Nick never seems to mind that at age 11, he is the oldest kid in his classes. He relates well to the younger children. He is

gentle and protective, as he is with his younger brother. He absolutely loves the "fun night" and talks about those acts for months afterwards. He often tries to reenact those skits at home and seems to be able to catch even the minutest details. His favorite act, one where four Suzuki girl cheerleaders lead a Suzuki cheer only to take off their wigs at the end revealing 3 boys and one girl, has had a lasting impression. For a father who only sees his children 2 1/2 days per week, having eight straight days with my boys is paradise.

Taking violin lessons has certainly helped Nicholas concentrate and focus. The focus and repetition needed for him to learn to play the violin helps in every one of his subjects. Nick needs many, more repetitions to learn than most children, but once he gets those needed repetitions, he knows the material as well as anyone. In fact, some of Nick's fifth-grade classmates have even started taking Kumon math themselves

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because they noticed that Nick sometimes gets the answers in class faster than they do. They are often surprised by Nick. So are his teachers.

This year his school district made a video documenting the joys and successes of integrating students with special needs into the regular classroom. This was to be a model DVD for other school districts to use as an example for their programs. Nicholas was one of only three Kirkwood school students in the entire district chosen to be featured on the video. His classroom teacher stated on the video that Nicholas occasionally can see complex relationships that many others in the class don't immediately see, and can sometimes come up with a profound answer! She said that when this happens, the other students in the class are stunned and proud at the same time. Nick is one of the more popular boys in the class and everyone wants to be his special "helper", helping him function in the classroom setting.

Another opportunity for Nick's integration process has been a special joy to me this year. As the beginning strings instructor for my school district, I had the joy of having Nicholas in my before-school class this year. With Nick's prior violin training, he ended up in the middle range of his class at the end of the school year. This made Nick (and dad) proud. I also got to see Nick in a classroom setting. Sure, he raised his hand all the time and asked "off-topic" questions. But I was amazed at how far he has come. He can blend right in and not be disruptive as in past years. He no longer snaps pencils in half or tears up his homework in class out of frustration.

Next year Nick will start middle school. The only regular classes that he will be in will be the rotational arts classes, the physical education classes, and the strings class. Middle school will be a big adjustment for him. His progress will probably be slow, but progress will be made. I know it will.

Most parents can cruise-control through the superhighway of life. They pass through many cues at 60 mph with their children. They and their children accomplish great things and pass many milestones. I, on the other hand, have a different journey. By being forced to take the road less traveled, I am exposed to all the little joys in life that one traveling at 60 mph never gets to see. Every little asymmetrical leaf, every chipping cricket, every hairy cocoon dangling from a tree branch becomes a source of joy. It's not life as I expect, my boy's and mine. It's not life as I

had intended it to be, but it is a beautiful journey we are on. And that has made all the difference. ▲

Joseph Kaminski has been teaching violin for 30 years. He is a frequent clinician and has taught at over 120 Suzuki workshops and seminars in 25 states. He received his training studying with John Kimball, Roland and Anna Carlos, and Shiro Suzuki. A recognized Suzuki teacher since 1981, Mr. Kaminski was asked to be a presenter at the 2004 Suzuki Conference and a teacher at the 1999 Suzuki World Conference in Japan. Currently he is on the music faculty of the University of Missouri, Louis Weber University; the

Kirkwood School District, and he is founder and director of the Kirkwood Academy of Music. Mr. Kaminski has produced three technique CDs for Suzuki violinists and DVD, "Vibrato from the Ground Up" for teaching vibrato. His studio has recorded two CDs, performs the National Anthem annually for the St. Louis Cardinals, produced the 2004 concertmaster and 2005 concertmistress of the Missouri All-State High School Orchestra, and produced the winner in three of the past four years of the Missouri Federation State Violin Competition. In the past 3 years his students were selected concertmasters of 14 of the Community Music School Youth Orchestras, and in 2004 the concerto competition winner of the St. Louis Youth Symphony was the 14-year-old Joseph Kaminski. The Kirkwood Academy of Music website can be found at [www.gowest.com/jkaminski](http://www.gowest.com/jkaminski).



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## Profiling 27 Years of a Successful Suzuki Organization

### A Brief Summary of Leadership Retreat Presentation

By Trina Christensen, President Suzuki Association of Utah

When asked to present at the SAA Leadership Retreat in Monticello this past May, I was excited to talk about our organization's success spanning 27 years. I am often asked various questions about SAU's structure, activities and so forth, so I offered to share our success for those looking to improve their chapter or start a new one. The following is a brief summary of what I presented.

I began the session by sharing how our organization started and how it grew from 17 teachers and a few hundred students to over 200 teachers serving 3,000 students.

I then spoke about our membership categories and how we have our families join our association—not just the teachers. We have three categories of membership for teachers: active, advanced active and apprentice. Our active and advanced active teachers pay one membership fee, which includes SAA membership. We wanted to make membership as easy and affordable as possible. Our apprentice membership is for any full-time students. Some of the benefits of teacher membership include a listing on our teacher referral hotline, SAU newsletters, library privileges and a \$10 voucher to use on any SAU activity or workshop.

Our teachers are required to have one hundred percent of their students join our association. The fee is paid per family—not per student to keep it affordable for everyone. Benefits of family affiliate membership include at least one annual parent convention, SAU newsletters, graduation program and performance opportunities.

Since we have such a large organization, it is necessary for us to have many different positions on our board to delegate the necessary tasks. Our board positions are as follows:

- President
- President-Elect
- Past President

- Executive Secretary
- Treasurer
- Instrument Vice Presidents
- Librarian
- Teacher Referral Secretary
- Newsletter Editor
- Student Waiting List Secretary
- State Fundraising Chair
- State Publicity Chair
- Teacher Trainers
- Membership Secretary
- Institute Directors
- State Parent Coordinator
- Instrument Region Coordinators
- Geographic Area Chairs
- Geographic Area Chairs

SAU is lucky to have a wide variety of instruments taught which include violin, viola, cello, bass, piano, flute, harp, guitar, voice and organ. We also have an instrument vice president for each of the instruments offered.

Teachers are often busy with day-to-day life plus teaching on top of that, so we have parents serving on our board. This has given us a broader perspective on many issues.

It's a good idea to keep it to keep attendance at activities, meetings, etc. easily accessible to teachers and families. In our organization, we have two board categories to help with this.

Instrument region coordinators are responsible for planning and holding graduations, recitals, teacher workshops and super activities. Teachers are separated by instrument and often in area as well. (central Utah piano, Salt Lake violin, cello, etc.)

Geographic area chairs arrange a yearly parent convention and a yearly multi-instrument recital. Families and teachers are separated by geographic area and contain multi-instruments. (Salt Lake south, southern Utah, etc.)

Since we have numerous board members, some may wonder how we know what is happening on a regular basis. Effective com-



munication is essential at all times. We have found that the following has worked best for us.

- Monthly board meetings
- Areas and Regions report once a year
- Areas and Regions send in activity, workshop and graduation reports along with copies of programs, pictures, etc.
- Institute Directors send us a brief report on their activities

Suzuki e-mail group where messages can be posted through Yahoo

With our teachers and families broken into small groups, I discussed what activities we hold. Some of the activities are as follows:

- Teacher Convention
- Regional Teacher Enrichment Workshops

- Parent Convention(s)
- Grand Celebration Concert
- Regional Super Activities
- Graduation Program
- Play-Ins

So much more!

If you are intrigued by what you have read and want to implement something similar in your area, make sure that all of your teachers know what your goals are and that you have their support. One way that you can do this is design a mission statement. We have a board mission statement and a teacher mission statement. You need to do what works best for you and the area in which you live. Always keep Dr. Suzuki in mind as well and ask yourself, "What would Dr. Suzuki do or ask us to do to accomplish our goals?"

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## "For Me With You,"

### A Piano Duet Book By Belinda Reynolds



Belinda Reynolds, photograph by Marie Laure Requet

Reviewed by Caroline Fraser

Belinda Reynolds, award winning composer and Suzuki teacher, has written a duet book with a difference! Each duet was written for one of Belinda's students with such names as Annie's Antics, Ella's Elegance, Christoph's Crossing and Monica's Mystery. Each addresses a specific technical aspect while the music reflects that student's personality. The second part can be played by the teacher or by an advanced student.

This book fills a huge gap in the contemporary piano pedagogical repertoire. These duets are reflective of contemporary musical styles and at the same time are pedagogical in nature. They are playful and creative. The structure of each piece is reflective of the structures of music in the Suzuki repertoire books (repetition of patterns, melody with pattern accompaniments), so they easily complement music from Books 1-3. The repetitive nature of the patterns encourages the students in their reading. In addition, they give the pianist an early start in ensemble playing. It is rare to find a composer who writes music that is easy enough to play, but is still on such a high level musically and is so closely in touch with contemporary sounds. I think the following words from a student's mother say it all:

"Hi Belinda. I just want to thank you for the very special piece 'Monica's Mystery.' She says she likes it because it is

'so minor.' I find that because it is not a standard repertoire piece, it is helping her reading skills. She has to focus more because it is a little less predictable. There is a clear melody line, however, which she has fun following. Thank you for increasing her practice time so pleasantly!"

—Carla Lehmann, Elementary music teacher for San Francisco School District, 20 years and Suzuki violin teacher, 22 years.

There are nine duets and the price is \$5 each which includes a CD, \$30 plus free shipping for the whole collection. I wholeheartedly recommend these duets. Suzuki children must read and must be introduced to contemporary music, especially live composers. Here is our opportunity!

In addition, Belinda is offering a service called "CUSTOM MADE" in which she offers to compose a piano duet especially designed for the talents and personality of your special child. For more information about this program, contact Belinda@heshemus.com

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Caroline Fraser is a Suzuki Piano Teacher. Trained with a special interest in music reading, she has been serving as SAA Latin American columnist and has long played a key role in the establishment of Suzuki education in Peru and other Latin American countries. She lives in Lima, Peru, and travels extensively to teach and give pedagogy courses.

#### About the Composer

Belinda L. Reynolds is the Director of HeShe Music in San Francisco, CA. She holds a Doctorate from Yale University and M.A. and B.A. degrees from U.C., Berkeley. Ms. Reynolds' music has been performed throughout North America and Europe by such groups as the Da Capo Players, New Music Consort, Artemis, and the Vermont Contemporary Music Ensemble and has been featured in venues which include Spoleto USA Music Festival, Lincoln Center's Great Performers Series and Chicago Artists' Series. Recent works include the guitar concerto, *Convergence*, performed in Argentina by Ensemble Rosario and Sergio Puccini and a piano/marimba duo *Play*, released on the CD *Hammers and Sicks*, featuring pianist Teresa McColough. Her music is published by Dover, HeShe Music, and Kithara Editions. Ms. Reynolds is very active in music education. She has been a Meet-the-Composer-in-Residence for public schools and was Music Director for the Bethwood Youth Orchestra in CT. She has taught and guest lectured at Dartmouth College and Yale University, among others, and currently maintains a private studio in San Francisco, teaching piano, theory and musicianship.

## Parenting: Getting it Right!



by Jeanne Luedke

#### What is Suzuki parenting?

After thirty years of teaching and talking about the Suzuki approach, I am more convinced than ever that the philosophy that surrounds and permeates the Suzuki method of teaching offers all parents an effective guide for raising and teaching their children. If Suzuki parents are trained to incorporate Suzuki's philosophy into their parenting style, their chance for success as a parent will be greatly enhanced.

It is true that "Suzuki Parent" is a label we give to all parents who have children studying the Suzuki Method, but "Suzuki Parenting" is parenting following the ideas and principles of Shinichi Suzuki. If this is the case, then it is imperative that all parents involved in Suzuki study have the training they need to successfully and joyfully teach their child. The best time to have that training is before the child begins his lessons so that the parent is prepared to meet all situations in the daily practice.

What do Suzuki parents need to do, *non lo sanno?* If effective Suzuki parenting consists of more than just being a parent whose child takes Suzuki lessons, what do you need to

Keep the child at practice only as long as he is happy, as long as he can focus and he will develop a desire to learn.

know, what do you need to do and how do you need to behave to have the best chance of being a successful Suzuki parent? Suzuki has many ideas and concepts that he writes about that can help parents in their quest to be good models and teachers to their children. Parents need to know how to teach their children, how to know when to stop a session that is not going well, how to control emotions when the child is less than positive and how not to criticize even as they strive to teach. Though Suzuki parents also must learn about the instrument their child is going to play and how to read music, it is the more difficult aspects of work-

ing with the child that give parents the most trouble.

#### Dealing with lack of concentration.

One of the biggest problems we must solve early on in working with young children is the lack of concentration and focus. Suzuki counsels us to be willing to let the child stay at practice and lessons only as long as he can concentrate. Since a lot of questionable behavior is really just a drop in interest and focus, the answer is always the same: stop the session until it can be more productive. Suzuki's favorite line regarding concentration was: "When the child looks up, the lesson is over." I often tell parents that it took me fifteen years to figure out what that meant and what to tell parents to do about it. But the truth is simple: when the child yawns, looks up or wiggles, suggest stopping for the time being. Do this before he goes to the next stage of losing interest where he begins to fidget, whine and cry, because then you have waited too long. Practice sessions with too many whining, crying moments will soon kill all desire to learn, and the child's behavior will only continue to deteriorate. It is so perplexing to me that we spend so much time trying to think of ways to get the children to practice, when Suzuki has already told us the most important rule for getting children to practice. Keep the child at practice only as long as he is happy, as long as he can focus and he will develop a desire to learn. In other words, if you don't force him to stay when he cannot focus he will be willing and eager to come later on or the next day. What could be simpler?

But when I tell parents this they always follow up with this question, "But if we don't make the child stay at practice, won't he learn to give up every time he doesn't want to practice?" The reality is that kids never learn anything when they aren't concentrating, so the question is a moot point. But beyond the fact that the child never learns anything unless he is concentrating, the more serious by-product of making kids stay at practice or any other learning

activity beyond their ability to concentrate is that they learn to hate the very activity we are hoping they will enjoy. This is an example of one of several very important ideas that Suzuki parents need to understand in order to help their child learn.

Patience is another skill Suzuki parents must learn. Parents must lose the angry habit.

Another major issue for Suzuki parents is that of being patient, of avoiding a power struggle with their child over practicing the instrument and to walk away calmly from a fight. There are two times that parents must walk away: when the child has gotten tired and lost his focus or when he is unwilling or unable to come to practice, settle down, and do what was asked in the first place. In both cases the Suzuki parent will be more successful if she/he learns to control emotions and walk away and say, "We had to do this later." Getting angry and out of control is a very dangerous thing for several reasons but, most importantly, because it contaminates the process and quickly turns love of music into bitter dislike.

Dr. Suzuki explains his philosophy about anger in *Ability Development From Age Zero*. "I have often talked about not scolding children, and I would like to expand more fully upon the relationship between anger and ability. There are some people whose only ability is to display anger, and their facial expression always looks angry. Such people may start by becoming angry only occasionally, but eventually as they scold more often it becomes a habit to be angry. The habitually angry person is a very easy soldier and his face colors with anger at the smallest things. What an unhappy person."<sup>1</sup>

Suzuki goes on to explain that he gave up anger because he saw that anger in one person creates anger in another, and he realized that those who are angry are those with poor development who deserve sympathy rather than harsh words. He suggests that people should make an anger chart and keep track of the times they lose their tempers. From the chart they will be shocked to see how often it hap-

pets, and thus they will be able to give up anger.

Suzuki says, "Children raised by short-tempered parents develop a short temper like their parents. He will become engaged at his friends without cause. His ability for anger has been trained every day through the educational method of his parents. Anger is the ability to become angry."

Becoming irritable or downright angry with children over their practice is a quick way to inflame a practice session. Such behavior causes more unhappiness and dislike for the study than any other behavior. Often anger is simply accepted as a right by a parent because they were themselves raised in an angry atmosphere where scolding and correction was common and thought to be the only way to teach. Too often parents correct a child first and then tell them what it is they want them to do right. Actually, it is more common to see parents correct a child and never really get around to telling them how to do something right because the criticism creates a battle ground and the end of any learning. It is far better for parents to skip the step where they tell their child what is wrong and simply go to the next step, that of showing him the correct way in as quiet and unobtrusive a way as possible.

*Do not practice session before it escalates into a battle.*

I recommend to all parents to be in charge of their emotions and not let themselves be caught up in a power struggle with a child about practice. Parents must not react had behavior because it sends a wrong message that it is OK to behave poorly. Poor behavior by a child is reason enough to stop a practice session. Simply say, "That is all for today until we are able to be more productive." Do not argue, raise your voice, or give a menacing look. Walk away and don't look back. Do not harbor any anger because the child will see it, and it changes everything. Walking away works best because the child believes you are not giving up or angry but simply deferring to another time. In order for parents to gain this sort of self-control, they must remember this one very important point: If you do this over and over again and do not give up or surrender to any manipulation by your child, you will win. That is, if you calmly make yourself available for practice with the child each day and steadfastly refuse to fight, showing your willingness to wait until the next day, if necessary, to complete the practice, the child will begin to move forward and eventually realize the

value in the experience or at least realize his efforts to sabotage the practice are futile. The truth is that children are so different from day to day that by the next day they could be real angels, ready for a great practice session.

As parents, one of our biggest mistakes is overreacting to children's behavior. I too, remember making mountains out of molehills when the children didn't do as I asked or as I wanted them to do. It is best not to fight and fuss but to state the simple truth that we can't do it now, and we will try again later. It is important when we are going through one of these "tantrums" that you not continue to talk about it but that you, the parent, busy yourself with something else. Let explosive conversations with your child die, and don't keep poking at them and fueling the fire that started the explosion in the first place. Sometimes parents have a hard time just letting things be. That is why it is so hard for parents to walk away from a defiant practice in a calm manner. It is something about getting the last word, I guess.

The other time it is necessary for parents to stop the practice is when the child has been having a reasonable practice but has lost interest and concentration. The parent should be trained to watch for these obvious signs: giggling, talking, wanting a drink or to go to the bathroom, whining, crying, talking back, etc. It can be seen as bad behavior, which it is, but if practice has been going pretty well up to this point, the real reason for the behavior is loss of focus and should be accepted as that. In the first example, the child had generally been battling the parent from the onset of practice and perhaps even hating before ever getting to the practice. I know that it is hard for parents to accept the notion that they should stop the practice as soon as the child looks around, yawns or indicates he is tired or unfocused, but we must. He will outgrow this behavior and lengthen his concentration if we will just adhere to this rule. Untrained parents are most this vulnerable when it comes to these two situations where the child's behavior requires stopping the practice for the time being.

Much of the time Suzuki parenting isn't so much about how to teach your child to play an instrument as it is about how to develop a relationship that allows you to be able to teach him/her anything and everything.

In *Ability Development from Age Zero* Suzuki makes a more general statement about his philosophy of child rearing. He says, "We need all parents to be determined to raise their children as truly civilized human beings. A truly civilized human being is thoughtful of others, pours his love on others, knows the joy of living, enjoys other people, and other people love him in return. Raising children to become such people is the best gift we can give them, and it will help in civilizing the world." There are many such statements by Suzuki in his writing and more intimate way than most parents and children ever do. You cannot help but have a different relationship with your child after years of daily practice. And in that relationship a bond is forged because the parent is able to love the child beyond anger. Walking away will allow the bond to develop. This bond is what will cause the child to want to please you. This bond will help him correct his own behavior as time passes because he knows how you feel about him. This bond will enable the child to feel remorse for his bad behavior and even express his regret to you at some point. Our children must want to please us if we are going to be able to teach them. That miracle will happen when parents are willing to look deep into their hearts and find the strength to do as I have suggested.

*In the final analysis Suzuki training is parent training.*

As Suzuki used to tell us, "Suzuki training is parent training." His books are filled with messages for parents. Suzuki gives plenty of insight into how a parent must proceed in order to be the kind of parent that can develop a talented child. He talks about parents and their love for each other and how they must express their love so the child will see it and be happy and secure. He asks fathers to support the wife, to help her and be kind to her. Suzuki talks about the heart of a parent and how if you pray to be a better parent, it will change you, and you will not want to scold your child. He asks us to reflect on our behavior towards our children and learn from our mistakes. He says it is unforgivable not to question ourselves fully. Developing a relationship where your child wants to please you.

In the process of practicing with your child every day, a wonderful thing happens. Children develop a desire to please you, to appreciate you, to want to be like you and to love you deeply. These things

happen only if you control the practice and see that it never becomes hurtful and fearful for your child. I know that children can act just awful sometimes, and it is easy to want to straighten them out, but the practice session is not the time. This is the time when you walk away not crying and screaming, but with your head held high. You are creating a fine human being, not just another musician, and it takes a kind of parenting that's different from what some non-Suzuki folks would understand. In a Suzuki experience a parent and child get to know each other in a much more intimate way than most parents and children ever do. You cannot help but have a different relationship with your child after years of daily practice. And in that relationship a bond is forged because the parent is able to love the child beyond anger. Walking away will allow the bond to develop. This bond is what will cause the child to want to please you. This bond will help him correct his own behavior as time passes because he knows how you feel about him. This bond will enable the child to feel remorse for his bad behavior and even express his regret to you at some point. Our children must want to please us if we are going to be able to teach them. That miracle will happen when parents are willing to look deep into their hearts and find the strength to do as I have suggested.

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your way to develop a strong bond with your child.

*Practical advice about Suzuki parenting: The most common questions asked by parents.*

Along with the philosophical there is the matter of the many practical issues of practicing with children. I have found through the years that most parents at some time have asked or wondered about

**When a child becomes truly advanced on an instrument, he develops a relationship with this skill that is highly personal and important to him. This skill comforts him when other things don't go well and brings him pride and security just when he is able to do.**

the following questions. I hope the answers can help you clarify your role and bring your Suzuki experience back into line, if that is needed.

The most asked question about parenting is: Question 1. How do I get my kids to practice without protesting or refusing? It is a big question with many facets to consider. I have tried to keep my answer succinct.

Do the following:  
Follow a ritual.  
Practice the same time every day.  
Don't let anything interfere with that sacred time.

Do the assignments in the same order at each practice. I suggest following the same order/procedure that the teacher follows at lessons. If she does not have a ritual that she follows, suggest she adopt one so that the child will have an example to follow.

Be sure there are no distractions, dog barking, sibling crying, television, etc. during practice.  
If the child is not able to concentrate and his behavior is not conducive to learning, stop and listen to recordings while holding the child.  
Be sure to have several small concerts after dinner each week for dad and mom.  
Be sure you, the parent, are playing the recordings nonstop several hours a day.

Be sure that both mom and dad are enthusiastic about the Suzuki experience.  
Relax and be confident about your child's chances of learning.  
Do everything your teacher asks you to do. If you do not want to follow her instruction, please figure out why that is. The relationship between the parents and teacher is critical to the child's success.

Be specific with your praise, for example, "Your thumb is in better position today" rather than "That was great."

Stop doing the following:  
Arguing with your child about anything to do with the practice.  
Criticizing the child for anything; instead just show him the right way. If he won't let you show him, just say you will ask the teacher at the next lesson about how to help with this problem, and then drop it for the time being.

Being anxious or nervous. The child will sense your insecurity. Kids are like dogs in that regard.  
Frowning and grumbling. Remain neutral in voice and manner. Too much exasperation of any kind is distracting and hard to maintain.

Asking him what he wants to do at practice. Follow a ritual/procedure that you and the teacher have set up. Don't ask young children what they want to do. You are the parent and the wiser one of the two of you. You should know what the child is supposed to do.  
Giving and talking about rewards, etc.

The second most asked question by Suzuki parents:  
Question 2. Why does my child learn so slowly and forget all of his review?

The pace of a child's learning in Suzuki is contingent on what we do as adults (teachers and parents). The fastest kid in the world can become a slow poke if we don't get it right. The most common reason for a slow learner in Suzuki is that he has not internalized the sounds of the pieces and thus struggles to perform that which he doesn't really know. This applies to both the new songs and the old review songs. If a child has a secure internal recording in his head of the pieces he is to play, he can then use his energy and attention on other matters such as technique, interpretation or whatever the teacher wants him to

focus on. When the child has a secure, complete internal tape, he has absorbed more than just the notes. With repeated listening a child absorbs the tone and other artistic nuances of the artist he is listening to. I tell parents that the child memorizes music in this manner. First he memorizes the melody. As he continues to hear the piece over and over, he memorizes bass line (pianist's) harmonies, dynamics, phrasing, tone, etc. So through extensive listening a child can absorb most of what he needs to know. Another curious thing is that if the child can hear all that I listed above because parents were diligent about his listening, then his technique improves too because as he matches his sound to the sound of the recording, his body realizes it must do certain things in order to produce the right sound.

If the child has limited access to the recordings, he is unable to learn at his pace and will often be seen as a slow learner. Parents must be able and willing to play the necessary recordings so the child can reach his potential. Another by-product of the method for a child whose parents do not play the recordings enough is that the child is frustrated by the fact that he is learning slowly. His natural tempo may be much faster if his environment were just improved. Bad behavior, lack of interest and desire to learn are often seen in a child who is in this situation where his environment is not conducive to learning.

**Question 3.** When can my child start practicing alone?

I tell parents that a child can start practicing alone when the quality of his work is the same whether the parent is present or not. This generally occurs around age 14. Even then the quality is not quite as good as when mom or dad are supervising, but I find it appropriate to have mom move to the back of the room at lessons and listen from the kitchen at home at that point. Since it is such a privilege and pleasure to help one's child learn, I sometimes wonder why this question comes up so much. But if practice hasn't grown to be pleasant, then daily practice for years is wearing. Nevertheless, most children become better at a skill when their parents help them until they are proficient and until they can do quality work through their own drive. I hope parents will enjoy the time they work with their children. I know there are many things to do and many things on the minds of parents. But step back and think about what is impor-

tant and that this child will soon grow up and go away. Find ways to enjoy the practicing you do with your children.

**Question 4.** Our teacher wants us to commit more time to Suzuki but my child wants to try lots of other things. What do you advise?

Your teacher is right. Your child should commit his time and energy to learning to play his instrument very well. This is why: Learning to play an instrument well provides an activity that a person can do all of his life. Few other activities (soccer, basketball, karate, etc.) offer that. Learning to play an instrument is a much-admired skill and opens up doors to social opportunities and enhances a child's self image.

Playing an instrument offers opportunities for part-time work and playing gigs where many extracurricular activities do not. Playing an instrument at a high level becomes especially valuable when a child is seeking admission to a college. Admission committees value specialized skill because it testifies to a student's perseverance, intelligence, discipline and responsibility which are characteristics that they are looking for in students. Furthermore, I believe that every child should have one skill that they excel in greater than most of the people they will meet. I think everyone needs a skill or activity they identify with so that when asked what they do they say, "I am a violinist" or "I am a pianist," etc. When a child becomes truly advanced on an instrument, he develops a relationship with this skill that is highly personal and important to him. This skill comforts him when other things don't go well and brings him pride and security just to know what he is able to do.

It makes no sense to me for children to dabble in many activities and become good at nothing. I can't see how that enhances a child in any way. Now I know that parents sometimes like to have children dabble in the hopes they will find something they will like or be good at. But since we know that all children have potential ability it would seem to me a better way is for the parent to pick a skill that they value and dedicate themselves to helping their child become the best he can be.

**Suzuki Parenting: Getting it Right**  
The success of the Suzuki approach is built on the following premises: that all young children love, that all young children love to be with their parents, and that all children can become talented. Talent is ability that has been developed, and all

children have the potential to develop their ability if we follow the approach that Suzuki suggests. But when it comes to parenting, we sometimes do not trust Suzuki's way, and this may cause us trouble in the daily practice of the instrument.

If we believe that "good parenting" means getting our way at practice by force or sheer size or by our position as the parent, our children will never reach their potential because we will kill their spirit. When I realized I could not make my children do anything very important I stopped pushing. I could make the children take a bath, eat their vegetables, comb their hair, go to bed, etc. (as long as I was bigger than they were), but I couldn't make the children learn, love life, believe in God, be honest and courageous, be kind, trust and believe in the future, aspire to greatness or make a contribution to the world. I believe Suzuki's work that parents must be good examples and the children will follow in their footsteps. They will not follow everything we wish them to follow, but they will follow the important things and there will be much to be thankful and grateful for. Suzuki parenting is about commitment, about role modeling, about sacrifice for the kids, about spending time each day with the kids, about developing a fine human being and about learning new ways to parent so that you can be a more effective teacher. ♣

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After earning Bachelor and Master degrees in music and a career in piano performance, Jeanne Luedtke studied the Suzuki Music Method here and at Dr. Teri Suzuki's school in Japan. She founded the Suzuki Talent Education School of Newtown, CT, in 1977 and has been a teacher and trainer for several decades. She is a past member of the Board of Directors of the Suzuki Association of Americas and past editor of the piano column for the *ASJ*. Jeanne travels extensively presenting her widely acclaimed Parent Education Seminars for parents and teachers. The first volume of her Parent Education Newsletter that Suzuki and three workbooks were developed so young children love, that all young children love to be with their parents, and that all children can become talented. Talent is ability that has been developed, and all

## Building Collaborative Energy

For the long term, though, a program that pushes students to rush from one mastery task to the next (book recital, concert, recital, audition) is setting them up for failure or quitting.

by Pandora Bryce

The Suzuki community is a place where ideas are shared, and life long learning is explicitly valued. It is a place where excellence is nurtured. Fine role models are everywhere. At its best, the Suzuki world exposes us to all kinds of creative ideas, freely offered for the benefit of children and their families. It is the only community I have found where teachers are so willing to share their best ideas, and to welcome the ideas of other teachers, with enthusiasm.

### Adults sharing knowledge; students receiving it?

Although there is a strong culture of being generous with ideas, the collaborative energy found between Suzuki teachers and parents does not necessarily trickle down to the students; the tradition of the highly-directive "master" teacher is still very strong in the classical music world, and the Suzuki method is no exception. It is often easier for everyone if the teacher instructs and the student complies. For lifelong music-making, though, a strongly directive learning model is not ideal. At some point young musicians need to claim their own musical voices. They have to learn to contribute and defend their ideas. When they get to high school age, it is time for them to contribute in rehearsals, especially in chamber ensembles. If we, the Suzuki teachers, haven't asked for, pushed for, and nurtured the students' own musical voices, they won't be ready to collaborate.

### Collaboration is a skill

The foundation of Suzuki method is the belief that ability can be developed. The abil-

ity to collaborate is no exception. During the past few years, a personal project of mine has been to prod my students into taking more responsibility for choosing interpretations and for pursuing goals that matter to them. If they can learn to set their own musical challenges, and coach their own ensemble playing, they are well prepared to enjoy music-making for life. Collaboration involves thinking of musical ideas, sharing them, defending them, and negotiating compromises. Difficult, yes, but of great value.

### Expect resistance

Last fall I ran an ensemble class that included a wild array of repertoire: Suzuki pieces with harmony parts, movie music (LOTR, of course), gamelan music, Ian Clarke's piece *The Great Train Race* (full of multiphonics and other wild stuff to make the flute sound like not one but two trains!), some Irish tunes, and other compositions and arrangements for flutes. My ultimate goal was to have the class, all book 2 and 3 flutists, take on the responsibility of making musical choices in rehearsals. Well, it turns out that this is easier to plan than to achieve. Given the unfamiliar musical styles, it took quite a while to reach the point of getting through the pieces with any sort of comfort. Then came the task of getting input about the musical choices. Rehearsals went something like this:

Me: What else can we do to make this more interesting to listen to?

Students (eventually): Add dynamics...?

Me: OK, yes, dynamics. What dynamics do you want, and where? Add something that isn't in the music.

Students: Um...mmm.

The idea of adding something that wasn't on the page seemed scary to them despite their "Suzuki ears" and the years of learning phrasing by the sounds rather than by what was written. There could be many reasons for the students' reticence to offer ideas, including a desire not to say something "dumb," feelings of deference towards more advanced players, or not really believing their input would make much difference. And since I considered it my responsibility to nurture their independence and originality, I kept asking for input even when little was forthcoming. One system that helped was to set up a practice of trying out several ways to play each section. Understanding the ingredients of a noisegreat interpretation can lead to a great deal of insight about what makes a phrase sound beautiful. The students made some wacky decisions and we played them with as much conviction as the "sensible" interpretations. Then a vote was held to make a choice. Of course not everyone was happy with the final choice. Often the winning interpretation was the most conservative and "safe" rendition. However, it offered the class the experience of hearing excerpts played in a variety of ways.

### Finding balance

There is an inherent tension in the practices of music education. We want the students to reach a high standard of performance because it's motivating to excel, and there is no question that peak performance events are deeply inspiring. On the other hand, young musicians need to develop their own musical "voice." When they feel their music is deeply meaningful for them, it will bring them lifelong joy. Often the quickest route to excellence is to be rigorously

The transition from "learning to read" to "reading to learn"

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coached and trained in every note, every nuance. For the long term, though, a program that pushes students to risk from one-mastery task to the next (book recital, concert, recital, audition) is setting them up for failure or quitting. There needs to be time for exploration, improvisation, and being playful about musicmaking. It takes nurturing and many tries before a student can invent a convincing, mature interpretation, and it's absolutely worth doing.

For those who end up playing music as a leisure activity, the ability to be flexible, play in various styles, and create original music will help to prevent them from abandoning their instruments after high school. And in the professional music world, distinctiveness and originality are what take a performer to the highest levels. When we teachers encourage collaborative interpretation in our studios and group classes, we are nurturing many of the qualities that lead to lifelong participation in musical activity. ♣

Pandora Bryce teaches flute methods at the University of Toronto and is a researcher and educator in the fields of music education and adult education. She is an SAA-registered Flute Teacher Trainer. Dr. Bryce has traveled extensively to present recitals, masterclasses, pedagogy courses and teacher development workshops in Canada, Great Britain, Australia, New Zealand, Japan, and the U.S. Her international teaching and lecturing tour areas include adult education, construction, teacher development, communications, Suzuki pedagogy, and motivation. She has published articles on collaborative learning (Canadian Music Educator), pedagogy (American Suzuki Journal), learning styles (Ability Development), and optimal performance (American Suzuki Journal). Dr. Bryce performs as a flutist in solo, chamber and studio work, including at least ten recordings on the Solitudes and Aralon labels. Recent performances include recitals in Sydney and Melbourne, Great Britain, and Tucson, Arizona, and the concertos of Canadian composers Michael Connor Baker and Jacques Hen.

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## New Products

This column announces new products from our Premier Business Members listed on page 4 of this issue with contact information.



Alfred Publishing has released *Mastering the Piano Books 4 & 5* by Carol L. Bigler & Valery Lloyd-Watts. This planned 7-volume series has these features: emotionally satisfying repertoire carefully selected for accessibility for pianists of all ages; diverse styles and a variety of expressive qualities; repeated patterns and sequences that are easy to learn by ear and to memorize; a CD performed by Valery Lloyd-Watts that provides a powerful auditory learning tool for appropriate and musical interpretation. Book 4 with CD is \$150.50 (#22503); Book 5 with CD is \$10.95 (#22508).



CodaBow International introduces its astonishing REVELATION™ bass performance bow. An innovative graphite orientation process through the shaft and head has lively response plus lateral stability for quick initiation and full, even sound from frog to tip, immediately apparent to ear and hand. The woven architecture tailors bow performance in each direction, plus a 1st-selected German-made ebony frog with 'Coda' eye, nickel-silver mountings, plush leather grip, silver winding, hand-dressed horsehair, hand-cut wood plugs and wedges. "This design reveals the performance attainable when experience, technology and excellence are woven together. We're honored by the overwhelmingly positive response from the professional player and teacher community," says Jeff Van Fossen, president. List price starts at \$665.



Connolly & Co./Thomasik-Infeld US announces the availability of the Vision™ synthetic core violin strings in fractional sizes. Wound on an advanced synthetic core, Vision fractional strings create a rich, brilliant and professional-quality sound, and are exceptionally easy to play. They are designed to settle in just 2-4 hrs., making them ideal strings for both educators and their students. They are manufactured by Thomasik-Infeld, the makers of the Dominant strings, in Vienna, Austria. List prices: 4/4 string: \$74; 3/4 string: \$55.00; 1/2-1/16, string: \$37.



D'Addario has added cello A and D single strings to its Kaplan Solutions line, designed to address specific tonal needs and demanding requirements of the serious, professional player. First introduced with successful violin non-whistling E and viola A strings, the cello A and D strings have a solid steel core and tonally adjusted damping for optimum sound quality. The A string is titanium-wound, the D string is nickel-wound, both with a full, warm, rich tone that blends well with lower strings and project beautifully. Each string sustains extreme bow pressure with no problem. Available in 4/4 size, 700 mm playing length.



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# The Deer, And The Night, And The Music

by Mary Sharry

One winter night, when the snow was deep, the deer moved into the village to forage at the bird feeders. I stood at the front window and played my violin. Drawing the bow over taut strings, I was intent on producing a sweet tone. For a beginner this was not easy.

There were no cars, and the only tracks under the street lamp were those made by the deer earlier in the evening, followed by mine along with the dog's. I played, and the dog moved to another part of the house.

Across the road, from out of the pines, a head emerged—a deer, and then another and another, and they slowly crossed the street and came into the front yard while I stood at the window. I played and they were motionless. They listened. Their ears were enormous. The deer were my first audience and they remained until I had finished, and then as elegantly as they had arrived, they left, disappearing into the pines.

The next night when I played, the deer came again, and the night after that there were six of them. They stood perfectly still. I tried to play beautifully, my full Suzuki repertoire—*Go Tell Aunt Rhody*, *Oh Come Little Children*, even *Perpetual Motion*. Each night, after the performance, they would leave, and return later for dinner at the bird feeders.

Perhaps the deer had only come for the food after all, but while they stayed they listened, their gaze fixed toward the window, their ears, I imagined, filled with the sound of music. One night, though, they didn't appear, and I thought that perhaps the thaw had allowed them to move on to more suitable grazing areas.

I've continued to play each night, standing there with some hope that the deer will return as I try to pull a pleasing sound from my violin. Now I've gone on to Bach Minuets, and the dog still leaves the room.

Perhaps the deer would be enticed if they heard Brahms' *Waltz*. Surely, they wouldn't like von Weber's *Hunters' Chorus*. Maybe though, it's the food. I've not served corn for some time. Would they come back for Schumann's *Happy Farmer*?

Previously published in the literary journal, *Seedling the Sun*.



Mary Sharry left, with daughter Christine. Photo courtesy Mary Sharry. Background photo courtesy Chro Davis.

Mary Sharry lives in Empire, MI. She recalls being deeply moved by the score for the film "The Red Violin." At the age of 58, she acquired a violin and sought out a teacher who would work with an adult beginner. Mary's daughter had studied Suzuki's piano when she was young, and Mary remembered the importance of ear training. She found a Suzuki teacher, Christine Williams, of Tevaree City, MI, and began studies in the Suzuki method. Mary has now branched out into Celtic and old time fiddle styles, and has found great joy in jamming with other musicians.

# Latin American Teachers' Scholarship Fund

The Latin American Teachers' Scholarship Fund was established by Rebecca Bablak and the Berkeley Music Cooperative in Berkeley, California in 2001. Private teachers and Suzuki Families have contributed to the fund from all over the United States, Canada and Spain. More than 180 scholarships have helped teachers from 15 Latin American countries travel to Peru to take teacher training courses in the annual Suzuki Festival. I had the privilege of being present at one of Rebecca's fund raising concerts this July in California. It was extremely moving to hear the musicians perform and feel the immediate bond created by sharing Dr. Suzuki's dream "for the happiness of all children." As scholarship recipient, Fernando Pinero from Argentina wrote "I thank those who have helped collaborate from afar perhaps not knowing exactly where the funds were going, but understanding that a good deed, wherever and in whatever way it is performed, sooner or later has a positive consequence somewhere in the world even although they may never see it".

These funds go far beyond benefiting individuals. Many thriving Suzuki communities have been created by enthusiastic festival participants returning to their countries. As a direct result of this fund there are now annual festivals hosting teachers training courses in Argentina, El Salvador, Colombia and Mexico; Panama, Costa Rica and Uruguay have participated in the Latin American Teachers' Conference for the first time; and 2005 has seen birth of the first Suzuki program in Paraguay.

The Suzuki Association of Peru is preparing for the XXI International Festival, which will be held in January 2006. One innovation will be the offering of "Teaching Strategies" courses on all instruments, in which the teachers will have the opportunity to teach students and receive con-

structive feedback from the teacher trainers. Readers can find more information on our web page [www.suzukimusicca.com.pe](http://www.suzukimusicca.com.pe).

Contributions to this fund can be sent (check, money order, credit card-Visa, Mastercard) to the SAA office c/o Latin American Teachers' Scholarship Fund, PO Box 17310, Boulder, CO 80308.

The Suzuki Association of Peru wishes to thank profusely all who have so generously contributed. Muchísimas gracias! Caroline Fraser, President, Suzuki Association of Peru



Above: Becki and Carol. Below: Becki (right) with performers.



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## Latin American Update

Compiled by Caroline Fraser

### Another Miracle Report from El Salvador

by Ana Marina Figueroa, translated by Ana  
Marin Figueroa

The Suzuki Association of El Salvador, had hosted two Suzuki Festivals: the first one in 2001, with a very modest participation of 20 children and five music teachers, but with two wonderful Suzuki violin teachers, Caroline Mc Call and Louita Clothier. They were brave enough to come to El Salvador, Central America, to share their knowledge of the Suzuki Method. In year 2003, the II Suzuki Festival took place with 20 music teachers who were members of the Symphony Orchestra of El Salvador, as well as music teachers from several schools, and the participation of 55 children and four Suzuki teachers in violin, piano and philosophy.

In April 2005, we held the III Suzuki Festival. We consider this one to be a miracle. When Julio Rodríguez, president of the Suzuki Association returned from the Latin American Teachers' Conference in Peru in January, he called us to let us know that it was our challenge to organize the Festival. We had not planned to have one this year because of the economic situation of the country and the timing (beginning of the school year and the Holy Week Vacations), among other things. However, Julio with his positive attitude and enthusiastic approach, made all the members of the Association start to think about how we could do it.

We contacted the Symphony Orchestra again, and contacted music teachers and parents. We shared our enthusiasm with them. As a result, we held the III Festival from the 11th to the 21st of April. There were six teachers in both violin 1 and violin 2, three teachers in piano 2, and 32 teachers in philosophy. For the first time in El Salvador, we offered Guitar Book 1 with twelve teachers participating. There were more than 70 children taking piano, violin and guitar master classes.

We were happy to have excellent teachers: in violin, Marilyn O'Boyle - USA, Marcelino Prats - Colombia, Lidia Blanco - Costa Rica; in piano, Caroline Fraser - Peru; in guitar, Andrea Cannon - USA; and for music and movement, Elizabeth Lovo - Costa Rica.

The work was very intense but harmony, friendship and good humor prevailed because at the end of the day we still had something to laugh about. The effort was rewarded by the results. At the final concert, everything was perfect. We received good comments from the parents and a lot of enthusiasm from the children, encouraging us to look forward to...another miracle in 2006!

### Report from Peru

by Caroline Fraser

"I'd rather be a sparrow than a snail..." made famous by Simon and Garfunkel, is actually a Peruvian composition, "El condor pasa" written by Daniel Alomía Robles from Huanuco. The Second National Suzuki Workshop in Peru was held in the house where Robles was born. The house is now known as the *Instituto Superior de Musica Publico "Daniel Alomía Robles."*

The goal of the Suzuki Association of Peru (SAP) over the next few years is to create and support Suzuki programs throughout Peru. The so-called "provinces" are economically and geographically disadvantaged. Their reality is completely different from that of Lima. We want to make sure that the concept "Every child can" includes the children from these distant places, which seem to be forgotten and abandoned by their own government.

Two teachers who had attended the three-day Latin American Teachers' Conference in Lima, held in January, returned to their own communities determined to share their experiences with their colleagues: Amador Ccala from Juliaca, and Rosario Kong from Huanuco. With tremendous initiative and leadership, they both successfully organized teacher-training workshops with unprecedented participation in each of their cities. Armed with will power and faith and very little in the way of economic resources, they have introduced the Suzuki philosophy to parents and teachers and changed their lives forever.

Both these workshops are the result of an agreement the Suzuki Association of Peru has made with the Peruvian Youth Orchestras, directed by "el maestro" Wilfredo Tarazona. Wilfredo's dream is to create youth orchestras throughout Peru. The SAP realized that in order to fulfill that dream he needed well-trained teachers. Hence the partnership was formed. Wilfredo travels untingrily in the pro-



Caroline with Amador and family.

inches of Peru, and urges teachers to attend the annual Suzuki festivals. The SAP helps make their attendance possible. El maestro Wilfredo started by taking the philosophy course himself and changing his own way of thinking, thereby setting an excellent example for the teachers he had invited.

In both places, the courses were approved by the Ministry of Education and the radio and television coverage was extensive.

## Suzuki philosophy course in Juliaca, Peru, May 5-8, 2005

The organizer of this course was Amador Ccala, a cellist who was among the first group of teachers from Juliaca to attend the Suzuki Festival in Lima. At an Association meeting following the festival, he announced that he wanted to bring the Suzuki philosophy to the south of Peru. He said he would organize it and he did!

Juliaca, a city in the south of Peru, about 3800 meters above sea level, is located one hour from Puno, Lake Titicaca and the Bolivian border. I traveled to Juliaca the day before the course was to begin in order to acclimatize myself to the altitude. Local musicians playing traditional music greeted the passengers as we collected our bags. Amador was there to meet me and take me into the city. He told me that people were just begin-

ning to register for the course. The streets of Juliaca are crowded with large tricycles, which transport entire families and farmers with their goods to sell in the market. In the morning, the streets look very colorful as the tricycles carry children dressed in their uniforms to school. Each taxi tricycle has its own name. The photograph depicts "taxi Godiath".

The music school is in a commercial centre where internet cafes, photocopying services and street vendors abound. I had forgotten to bring the Association stamp with me, but I was told that was not a problem. They can make anything in Juliaca, and sure enough the following day a stamp identical to the one I had on a sample certificate had been produced. The first night I was taken to three television stations for interviews. Because I was introduced as the Scottish teacher, the newscasters were all very interested to find out about Scotland! The strong sun during the day contrasts with piercing cold at night. I rested fitfully because of lack of oxygen.

The next day the course started. It took place at the *Escuela Superior de Farmacia Artesiana Publica*. Over fifty people came to register! There simply was not room for any more. A group of teachers had traveled many hours by bus from Cusco and nearby Sicuani. One teacher had come from Huancayo. A mother sat in the back of the class nursing her baby, Efigenia. In the *Escuela de Musica* teachers planning to make music a career start their instrumental instruction at the age of 17. Many are students of band instruments. For them, Dr. Suzuki's message "we must start younger" was revolutionary and left a deep

impact on the students, teachers and administrators.

A delegation of more than fifty teachers, students and parents came from Cusco to participate in the master classes and to give a final concert. I gave piano and violin master classes to these children for the participants to observe. The one Suzuki student in Juliaca, four-year-old Evelyn, the daughter of Amador, who had started to play the violin during the January festival, also came forward for a lesson. She performed her *takataki taka* beautifully and with confidence. As there was no piano, we used a clavinao. The children were unperturbed when frequent problems with the electricity caused us to stop the class temporarily. They simply got off the bench and helped check the outlet and then hopped back on. The same clavinao was transported to the locale of the final concert on a tricycle!

The final concert was superb. After the Suzuki repertoire was performed on violin, guitar, recorder and clavinao, all the students joined together in ensemble to play and sing traditional Andean music. The public was thrilled. The next day, as we said goodbye, the teachers in Juliaca asked me if they too could form an Association as the Cusco teachers had done. I realized how important the participation of the tour group from Cusco had been. Thanks to Flor Canelo, piano teacher from Cusco whose idea it was to support the Juliaca workshop in this way, Flor announced at the concert that the Cusco teachers would help and support the teachers in Juliaca in any way they could. Teachers in Juliaca are now planning to make the five-hour bus journey to Cusco

Right: Tricycle taxi in Juliaca. Far right: Teacher Wilfredo Tarazona with Huanuco organizers, Cristian Gachay and Rosario Kong.



to take and observe lessons, before attending the annual festival in Lima. Our family continues to grow and become stronger thanks to Dr. Suzuki's philosophy. Every child can, including the children from Juliaca.

## II National Suzuki Workshop-Huanuco, Peru June 10-13, 2005

Lucha del Rio and I traveled to Huanuco on a tiny airplane. It was so small that the copilot had to kneel before us as he gave the flight instructions. Huanuco is situated high in the mountains, close to the Peruvian jungle. Our flight went smoothly and the view was awesome. Upon landing, we came across the sign "Welcome to Huanuco, the city of eternal spring." I later learnt from the local residents that Huanuco has the reputation of having the best climate in the world. After the damp, grey Lima winter, it was a pleasure to enjoy the sunshine and blue sky. We were met by el Maestro Wilfredo Tarazona and one of the workshop's organizing committee, Cristian Gachay.

The workshop took place in two locales: the course work was given in Huanuco's Central Club and the master classes were held in the Superior Institute of Music "Daniel Alomía Robles." Rosario Kong, known as Choro, had told me they were hoping to have the participation of 40 teachers. They did not expect that over 90 teachers would appear.

Lucha and I had asked for equipment for PowerPoint and VCDs. I had two young men on hand throughout the course who not only run the equipment, but suggested how I could use it better, flashing pertinent information up on the big screen instead of laboriously writing on the whiteboard. The teachers took philosophy in the morning and early childhood music in the afternoon. Meanwhile over sixty children took violin, cello and recorder lessons.

SAP teachers Antika Peruzzi, cello, Alexis Gallien, recorder, and Isaac Garcia had traveled for twelve hours by bus from Lima to work with the children. Isaac also brought with him three of his own students accompanied by their mothers. I gave violin master classes to enthusiastic young children eager to learn. All parents were present during their lessons. The children and their parents simply arrived at the beginning of the afternoon and waited their turn. Some were waiting for more than three hours before they received their lessons. It was liberating to feel free to stop the lesson when the lesson was over and not be ruled by the clock! The final concert was a huge success with the space filled to capacity. In addition to the Suzuki repertoire, the guitar students led by "professor Isaac" and three young

violins gave a moving performance of the music the whole city is so proud of: El Condor Passa.

Offering philosophy and early childhood music simultaneously turned out to be an excellent combination. The teachers left having profoundly changed their way of thinking and, thanks to the early childhood music course, were able to put ideas into practice immediately. The day after the course finished as Lucha and I were walking in the main square, we met a young man who had been in the course. With a big smile and full of joy he said "Ya empezé!" ("I've already begun!"). He had just been teaching the children at his school.

As we had our last lunch at the local vegetarian restaurant, our waitress asked us when we were coming back to Huanuco. She said the participants had told her that it had been a wonderful experience taking the courses, and that they would now change the way they treated their students and their own children.

Choro is already planning to take a tour group to Tingo Maria in the jungle, just two hours from Huanuco. She is determined to bring the philosophy to the schools and change the whole approach to education. Dr. Suzuki was right. We can change the world, one person at a time.

## Early Childhood Education Report

by Maria Luisa del Rio (Lucha), teacher of early childhood music (translated by Marisol Stiglich)

On May 10, 2005, I traveled to Huanuco to present the research on Early Childhood development that Rosana and I have been working on. I was very lucky to have Caroline Fraser traveling with me. She was going to give the Suzuki Philosophy course. The students would attend philosophy in the morning and then they would go on with my early childhood development course in the afternoon. It was very useful to have the philosophy course to complement mine, since Caroline could transmit Dr. Suzuki's message and therefore the participants could appreciate and understand my course much better.

Of the ninety people who attended the course, approximately forty were men. Many of the participants took their children along with them to the class. Many came from far away places; some from Huancayo and two from Cusco. Many were classroom teachers or music teachers and some were just parents. We also had several preschool teachers who were very interested in improving their work and finding out about early childhood development.



Left: Huanuco Festival participants. Above: Escuela Superior in Juliaca.

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with children aged two to four, showing the different goals according to the age group.

We had demonstration classes with mothers and babies during three consecutive days and we gave the teachers observation sheets. At the end, we had questions and comments about the class.

We explained lesson plan to the teachers with both the set activities and the ones that can vary. In the latter group there are some suggested songs and others that each teacher chooses according to his/her own experience. At the end of the demonstration, the Huanuco teacher Gladys Sanchez de Ortega, presented her students in an activity. She had taken the course during the Suzuki festival in January. It was very moving to see how much she has achieved in such a short time. We could see that through her creativity and freedom this teacher had greatly improved the activity, which had been presented during the first course she had attended. This is not the first time that this has happened, and it gives us great satisfaction every time. The most beautiful part of her presentation was that the babies who attended were holding their mother and father's hands and they all sang along together. Now Gladys will be the pioneer of early childhood development in Huanuco and the students from our course will be able to attend her classes and learn from her wonderful work.

The course also included music and movement activities, some of which were directed and others were free. The teachers that had their babies with them practiced holding them. Others simply used balloons instead of babies. The interest of the students increased every day as well as their enthusiasm. We left Huanuco hoping to come back soon and enjoy the good results.

### A Happy Adventure!

by Rosario Kong, Prof. Rosario Kong, President,  
Suzuki Association of Huánuco

(Translated by Caroline Fraser and Caitlin  
Blondet-Fraser)

Huanuco, "the city with the best climate in the world," was the setting for several days of intense musical study. When the Director of the Instituto Superior de Música "Daniel Alocmía Robles" first made contact with the Suzuki teachers in Lima, we welcomed the happy opportunity to move forward and work towards something better.

In January 2003, a delegation of teachers from Huanuco attended the XVIII Suzuki Festival in the city of Lima, thanks to scholarships awarded by the Suzuki Association of Peru with the support of the Peru National Youth Orchestras. Since then we have had a firm conviction and commitment to spread this philosophy and method of teaching music.

The XIX Suzuki Festival in 2004 inspired us to organize the II National Workshop in the city of Huanuco. The teachers Rosario Kong and Cristian Cachay took charge. At first they only had willingness filled with optimism and the faith that everything is possible if you act guided by vision, passion and the understanding that music nurtures the human spirit.

The unexpectedly massive turnout at the workshop surprised the organizers as well as the presenters, especially considering that the only publicity had been done through personal visits to the schools in the city. I went to each school and contacted the teachers directly, telling them in a summarized format what the Suzuki method was about. We searched for ways to overcome

the economic problems that would have stopped them from attending the course. We suggested that the directors of each school support their teachers, as attendance at the course would mean that the quality of education would improve both at an intellectual and more importantly, at a human level.

Teachers Caroline Fraser, Annika Petrozzi, Maria Luisa del Rio, Alexis Guillen and Isaac Garcia gave master classes to a dense audience, eager to assimilate the best of what this method has to offer. Children, parents, musicians and classroom teachers shared each moment of intense emotion that their teachers were imparting. In the Suzuki philosophy course and the early childhood course there were many teachers who had nothing to do with music, but were involved in other areas of education.

It is interesting to read the comments from participants following this event, such as: "The Suzuki philosophy is not just about musical development. It is more than that. It is preparing and reinforcing other areas of education."

"Now I am motivated to work, applying this natural learning process to music teaching"; "I have always scolded my students when they couldn't do something ... now I must learn to congratulate them."; "Personally, I was taught how to teach". These words show that the seed has been planted in the minds and hearts of the participants, and this fills me with infinite joy—perhaps even more than the success of the event itself.

This report would not be complete without mentioning maestro Wilfredo Tarazona, director of the Peruvian Youth Orchestras, who helped us with the publicity during the key moments prior to the event. At the same time, we would like to recognize el maestro Arturo Celdas Caballero, Director of the ISMP "Daniel Alocmía Robles" for having provided us with the facilities necessary for the event.

The beautiful and intense moments experienced both before and during the event, and afterwards the great satisfaction of having completed the task are retained in our memories and in our commitment to work towards a new pedagogy which embodies greater understanding of human nature.

Huanuco the beautiful and florid Andean valley of Peru, cradle of El Condor Pasa, the anthem of peace and goodwill, greets all the Suzuki Associations in the world and invites them to visit us and experience the kindness of our people and the beauty of our natural surroundings.

Goodbye Suzuki friends until we meet again.

### Experiences in San Marcos

by Naomi Heindel

*Congratulations to Dartmouth student, Naomi Heindel! Everyone in the San Marcos community has spoken very highly of her work, her dedication and her creativity. Perhaps others will follow her example and volunteer to work to bring music and the Suzuki philosophy to all regions of the Americas. Thank you Naomi for your leadership and for bringing joy to the children of San Marcos! -Caroline Blondet-Fraser*

Vanessa's arm was just too short to reach first position on my full-sized violin, but as she wanted to play so badly, and because it was the only instrument available, I came up with a million things for her to do on open strings. She soon became the queen of *Tresillo* rhythms, moulthing the words as she played "Caminando todos juntos" (Mississippi Mississippi), "Yo vivo en Perú" (Mississippi Holdog),



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## Oh, She Already Knows that Song! (Sevan, 1982)

by Armena Marderosian

Sevan's neck somehow had become squeezed by her umbilical cord. After having a normal healthy pregnancy, I saw my first baby girl born motionless, not breathing, and all blue! My husband Ron collapsed onto the floor, adding to the doctor's stress ("I don't want to have to take care of you too!") while doctor and nurses rushed our baby to a work table.

"Breathe, baby, breathe," we begged. Finally her first breaths came—as screams! Satisfied, the nurses turned back to me and left our poor screaming babe alone, her body racked, eyes and fists clenched shut.

Ron went to try to comfort her. He remembered her name song which I'd been singing to her for months: "Se-van, Se-van, Se-van-Siran-oush-Su-ni—(4/4 Sol-Mi—Sol-Mi—Sol-Mi-Sol-Mi-Re-Do-Do—)." I'd never heard him sing it. She screamed. He sang, "Se-van, Se-van..." She turned toward his voice, opened her eyes for the first time, and became quiet, and attentive.

The nurses said, "What did you do?"

Ron said, "Oh, she already knows that song."

A few minutes "old," how could a baby already know a song? The nurses thought he was cuckoo.

Four years later, Sevan sang with me to compose the name song we both sang for her upcoming sister, Anoush. Sevan's name song starts on the downbeat. Anoush's starts on the upbeat:

A-nou—sh, A-nou—sh, A-noush Tamar-Su-ni— (repeat)  
(6/8 Sol-La—Sol—Sol-La—Sol-Sol-La-Sol-Fa-Mi-Re-ho).

Ron and Sevan's first face-to-face connection was through the song they both knew from "passive" listening. Research shows, though, that listening for unborn babies is not "passive." Within them there is movement to every sound, a response dance to vibrations! As sound is vibration, when we listen together, we vibrate together.

Listening babies are learning babies, moving to and studying sounds, months before birth. Repeating songs for them gives them deep learning and lets them memorize. Singing gives rhythmic motion, melodic motion, and harmonic sense, and gives a stream for the flow of information. Babies figure out language and music grammar rules and use them. Their speaking mistakes, so often in exceptions to the rules, show comprehension of rules.

Babies are so smart! Babies want to study, repeat and learn. Put everything to a song and they'll memorize it all! Sing their full names and they'll know more than their first name. For babies I know, I use variations on these two basic name songs—downbeat start, or upbeat start. Sing telephone numbers, addresses, full names of grandparents and birthdates, days of the week, the periodic table, countries of the world, the planets, dates of composers, key signatures, the circle of fifths, multiplication tables, physics formulas, poetry, opera, anything!

Sevan was born February 7, 1982. She started piano at five days old and violin at age four. In 2004, at age 22, she took the *Ferry Child Care* course to start Suzuki Method Teacher Training. She called me afterwards and said, "Mom, I didn't realize how manipulated I was!" I said, "You were nurtured (by love)."

Armena Marderosian has taught Suzuki piano since 1972, and has trained Suzuki teachers since 1974, first in Oberlin, Ohio where she'd been a Conservatory student, in Watertown, MA, and since 1981, in Ann Arbor, Michigan. At the Oberlin Conservatory of Music in 1972, she first saw Suzuki piano students of piano, in articles written for the *American Suzuki Journal*, *Suzuki World*, *Talent Education Institute*. For four months in 1976, Ms. Marderosian also went there to observe lessons of Dr. Suzuki, Dr. Katoaka, Mr. Takahashi, Miss Mori, and others. She has taught, lectured, and performed at workshops in the U.S. and Canada. She has written articles for the *American Suzuki Journal*, *Suzuki World*, *Piano News*, the *Oberlin Alumni Magazine*, and Armenian periodicals. Her teacher training themselves, Ms. Marderosian has also directed and pianist for The Son Project Music Preservation, which publishes, presents concerts and produces CD recordings, notably "Armenian Songs of Grikor Merizait and Paul (1876-1939): Vocal Solos and Duets" (piano and voices), music of the grandfather of her husband, Professor Ronald Grigori Suny, www.sonproject.org.com: takes 3.5 hours of five beautiful Armenian music.



by Anelise Noemi Feinstein

The year of 2003 was both a devastating and blessed year for me. In the summer of that year while on a mother-daughter vacation, I was involved in a very serious bicycle accident, which resulted in a severe traumatic brain injury. I spent a month in the Pediatric Intensive Care Unit. Although I was unconscious, my mom played Vivaldi in the background. She knew he was my favorite composer. One day she played music by John Mayer and I opened my eyes.

The weeks and days ahead were very difficult to get through. I was unable to support my head, to eat on my own, to raise my right arm and leg, to speak, and to walk. The doctors told my mom that I might not be able to play my violin again. Every movement felt as if I were carrying one thousand pounds. I dreamt of regaining all of my abilities and skills one-day. First, I had faith. I knew that my faith had to be followed by hard work as well as determination. So, the long journey to healing and playing my violin began. There were days in which I wanted to give up. I did not give up because I didn't want to spend the rest of my life in a wheelchair.

I underwent a lot of therapy, and slowly but surely began to regain the ability to walk, speak and eat on my own. Through it all, I missed my music and wondered if I would ever play my violin again. One day, while on a visit home, I looked at my violin and decided that I would try to play it again. I was nervous but knew I had to try. At that point in time, because of the weakness in my right arm, which is essential in playing the violin as that is the arm that holds the bow, I gathered my courage and began to play. I played the scale, which made me and my family ecstatic because this was a sign of great and hopeful things to come.

I then told my parents that I wanted to visit with my violin teacher, Carla Francis. On our first visit she asked me if I would like to play something and I agreed to do it. Although I wasn't able to stand on my own yet, I took my violin and played while sitting. It has been a very long and challenging voyage but thanks to my faith, parents, doctors, and love of music I continue to play my violin. The teachers call me the miracle child of Blytheedale Children's Hospital. Today I am able to do all of the things I could do before the accident. I am happy knowing that my love for music and the violin did not abandon me and will accompany me as I make my way towards Carnegie Hall someday.

## An Unseen Companion

Two years after the accident I continue to take therapy, but it is good to know that during the darkest time in my life music was my unseen companion. It is sad that music can be a great healer, well, it can also be a great friend. s

My name is Anelise Noemi Feinstein. I am 33 years old. I have been playing the violin since I was five years old. I enjoy drawing, singing and other characters. I plan on attending Oberlin Conservatory and aspire to become a great violinist, as well as an artist. I also see violin for the children in Blytheedale Children's Hospital whenever I have the chance. I consider myself the ambassador of hope for people who have genetic accidents. I believe that where there is hope there is victory.

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## Good teachers around the world, salute!

by Sofia Irene Cardona

On many occasions I share my enthusiasm for the violin group lessons my daughter takes at the Puerto Rico Music Conservatory, especially when the conversation revolves around the lack of hype, the need for commitment and education for the newer generations. I tell them about my daughter's very special teacher, Gisela García-Casillas. Her passion, her cheerfulness, and her commitment are exemplary. Many a time I have talked about this experience to prove that it isn't all lost; there are humble projects that, little by little, sustain the spirit of our country.

A few weeks ago, while the teacher was recovering from surgery, I wrote this small homage, but as it frequently happens, I didn't have a chance to share it. On Thursday, March 24, 2004, Gisela died suddenly at age 32, freeing herself from a painful agony and plunging us into great sadness.

### To Gisela García-Casillas (1973-2005)

Some people really are gifts to the world. They come without warning, when you least expect it, wrapped in ribbons and bright colors, suspiciously big and graciously devoted to our happiness. They are people who surprise us with the charm of their skilled hand to sew our wounds, with their elegant profile and their magnificent voice. Sometimes they are not healers, or actors, or singers. Sometimes they are something much more approachable and domestic: a good cook, a diligent secretary, or an ingenious violin teacher. It is convenient to remember this obvious detail.

I've been lucky enough to come across many of these gifts lately, but without a doubt, the most surprising, the one wrapped with the most ribbons, the most dazzling and (this will make you giggle)

the biggest and most graciously dedicated, is wonderful Gisela. Gisela is a Suzuki Method violin teacher at the Puerto Rico Music Conservatory. She resembles a fictional character specially created to enchant my daughter Irene and her friend Sebastián: ironic, dramatic, talented and wise; she never belittles them. She's strict and makes them work very hard, but knows exactly how to make them laugh and how to make them feel empowered. She is the teacher we would all want for our children in every subject. She is without a doubt, a gift.

We parents are lucky enough to have to attend her group lesson. Gisela arrives with all her bags and the children form a line so she can tune their violins. She does this while she entertains us with her funny, ironic comments, some intended for the children, others intended for us. Once the instruments are ready and the children take their places, she stands before them, violin under her arm, and inspects every one of them with a silent look that seems severe: she flinches her eyes here and there, tries to suppress a smile that struggles to burst out from under her simulated sternness, fixes the posture of one of the kids, goes back to her place, takes a deep breath and bows, instructing the children to salute. All of them simultaneously bow, saluting. They assume their playing posture: violins on their left shoulders, heads slightly tilted, arches over strings, an expectant gaze. Gisela takes another deep breath and begins to play the introduction of the piece on her violin. At her signal, the children simultaneously take a deep breath and begin to play. We hear a Bach minuet. My seven-year-old daughter is among the children. I see her from the back, standing very straight next to the others, her gaze focused on Gisela. It seems as if a thread were moving all of them in a synchronized manner. My daughter is an archer, ready and willing to confront any calamity. I observe them; I listen to them and feel, just for a minute, that the world is safe.

Gisela will blush when she reads this, and will think that the only reason I wrote it is because I'm scared of losing her, because she is very sick and I miss her terribly. The truth is I wrote it because I would like it if others were infected with her virtues. I

trust that if we praise her example enough, maybe some talented young woman, still undecided, will opt for dedicating her life to teaching. I pray for them. Because if it's true that I want only the best for my daughter, then I want an army of Giselas to teach her and show her how the beauty in everything we do can be the antidote to any catastrophe.

If Gisela knew that when I read about the terrible misfortunes, the sad fatalities and the enormous crises that surround us, the memory of her standing before the kids, violins on shoulders, heads tilted and arches ready to play, saves me from all pessimism. And as you well know, judging by the way things are today, hope is the most necessary medicine in these times.

A good teacher is that powerful. I rest my case. Good teachers around the world, salute!

## Buenas maestras del mundo, saluden

by Sofia Irene Cardona

En muchas ocasiones comparto mi entusiasmo por las clases grupales de violín que toma mi hija Irene en el Conservatorio de Música de Puerto Rico, en particular cuando la conversación llega al tema de la falta de esperanza, la necesidad de compromiso, la educación de las nuevas generaciones. Yo les cuento de una maestra muy especial de mi hija Irene, Gisela García-Casillas. Su rigor, su alegría, su compromiso, son ejemplares. Más de una vez he hablado de esta experiencia para demostrar que no todo está perdido; hay muchos proyectos que poco a poco sostienen el espíritu de este país.

Hace unas semanas, mientras la maestra convalecía de una operación, se me ocurrió escribir este pequeño homenaje. Como sucede a menudo, nunca pude compartir este escrito: el pasado jueves 24 de marzo Gisela murió súbitamente a los 32 años, salándose de una dolorosa agonía y sumiéndonos a todos en una tremenda pena.

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A Gisela Garcia Casillas (1973-2005)

Hay personas que son de veras un regalo para el mundo. Llegan sin avisar, cuando nadie los espera, envueltos en cintas y colores brillantes, esperando ser abducidos y graciosamente dedicados a nuestra felicidad. Son personas que nos sorprenden con el encanto de su buena mano para coserlos una herida, con la elegancia de su perfil, con su magnifica voz. A veces no son curanderos ni actores ni cantantes, a veces son algo más proximo o domestico un buen cocinero, una secretaria diligente, una ingeniosa maestra de violin. Conviene recordar este dato tan evidente.

He tenido la suerte de encontrarme ultimamente muchas de estos regales, pero sin duda el mas sorprendente, la mas envuelta en cintas, la mas brillante y tede (le toira mucha gracia) la mas abultada y graciosamente dedicada, es la magnifica Gisela.

Gisela es maestra de violín del programa suzuki en el Conservatorio de Musica de Puerto Rico. Parece un ser inventado especialmente para encantar a mi hija Irene y mi amigo Sebastian: ingenio, dramatica, talentosa y sabia, no le chuegan pajas. Es rigurosa y lo hace trabajar muchísimo, pero sabe bien como hacerlos reir, como hacerlos sentir poderosos. Es la maestra que quisieramos para nuestros hijos en todas las materias. Es un regalo, sin duda.

Los padres tenemos la fortuna de estar obligado a asistir a su clase privada. Llego Gisela con sus moietes, los niños se alinean para que les aine el violini; ella trajina mientras nos disrae con sus comentarios oratorios, divertidos, algunos destinados a los niños, otros destinados a los padres. Una vez preparados los instrumentos, acomodados los niños, se para frente a ellos con el violin bajo el brazo, los revisa a todos con una mirada silenciosa que simula ser severa: tuerc los ojos para aqui, tuerc los ojos para alla, disimula una sonrisa bajo su pretendida gravedad, arregla la colocacion de algun alumno, vuela a su lugar, toma aire y se inclina: saluden; todos se han inclinado simultaneamente, saludan. Se colocan en posicion para tocar: el violin sobre el hombro izquierdo, la cabeza un poco adelante, el arco sobre las cuerdas, la mirada expectante. Gisela vuela a tomar aire y comienza los niños aspiran al mismo un volumen a un gesto de la maestra los niños aspiran al mismo un volumen a un gesto de la maestra los niños aspiran al mismo un volumen a un gesto de la maestra.

Mi hija de siete años esta entre los niños. La veo de espaldas, muy erguida junto a sus otros, la mirada concentrada en Gisela; parece que un hilo los mueve a todos a la vez. Mi niña es un

arquero dispuesto a embestir contra cualquier calamidad. Los observo, los escucho y siento que el mundo se salva por un instante. Gisela se sompara con este escrito y pensara que escribo esto porque tengo miedo de perderla, porque esta muy enferma y la estabamos mejor. La verdad es que lo escribo porque quisiera que otros se contagiaran con sus virtudes. Confio en que si aplaudimos suficientemente su ejemplo, tal vez alguna joven talentosa, aun vacilante, decida por fin dedicarse a la ensenanza. Claro por ellas. Porque si es cierto que quiero para mi hija lo mejor, quiero entonces para ella una legion de Giselas que la instruyan y le demuestren como la belleza de lo que hacemos puede servir de amparo para cualquier herida.

Si Gisela supiera que cuando leo sobre las terribles miserias, las tristes fatalidades y las tremebundas cruzes que nos asolan por todos lados, su recuerdo frente a los niños, violines al hombro, inclinando las cabezas y los ojos dispuestos a tocar, me salva de todo pesimismo. Y ya saben, para como estan las cosas, la esperanza es la locura mas necesaria de los tiempos.

Asi de poderosa es una buena maestra. He dicho. Buenas mastras del mundo, saluden.

Published in Spanish in *Clasical*, a Puerto Rican newspaper, on April 13, 2005. Reprinted with permission of the author.

## Suzuki World Loses Two Pioneer Teachers

On April 28, 2005, Louise Florence (Green) Wear, a devoted teacher much loved by many in the SAA, passed away at the age of 86. Louise and her husband Bob had two wonderful children, Robert (Duke) Wear and Linda Jean (Wear) Fiore, five grandchildren and three great-grandchildren.

Louise lived in Durham, NH, for over 40 years. Her career as a teacher of violin, viola and chamber music extended over more than 68 years. Louise served many years as an SAA Teacher Trainer. Dedicated to her students, Louise never fully retired from teaching in her home studio. She enriched the musical lives of hundreds of children and adult students and will be greatly missed in the SAA and in the musical community.

Violinist Anastasia Jempelis passed away on July 7, 2005. Anastasia was a beloved long-time faculty member at the Eastman School of Music and a pioneer of the Suzuki method in the United States. She was director for many years of the Suzuki Talent Education and Teacher Training programs at Eastman School of Music and was considered a leading authority and lecturer on talent education. In addition to her work as a string pedagogue, she performed widely throughout her career and held the honor of playing at Dr. Suzuki's Memorial Mass. She received her B.M. and M.M. degrees, as well as her performers certificate from Eastman and served many years as an SAA Teacher Trainer.

In addition to this issue being completed, we learned that ....

Marc Kirouac of Hamilton, Ontario, passed away on August 11, 2005. With David Gerry, Marc directed the Great Lakes Suzuki Flute Institute.

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